

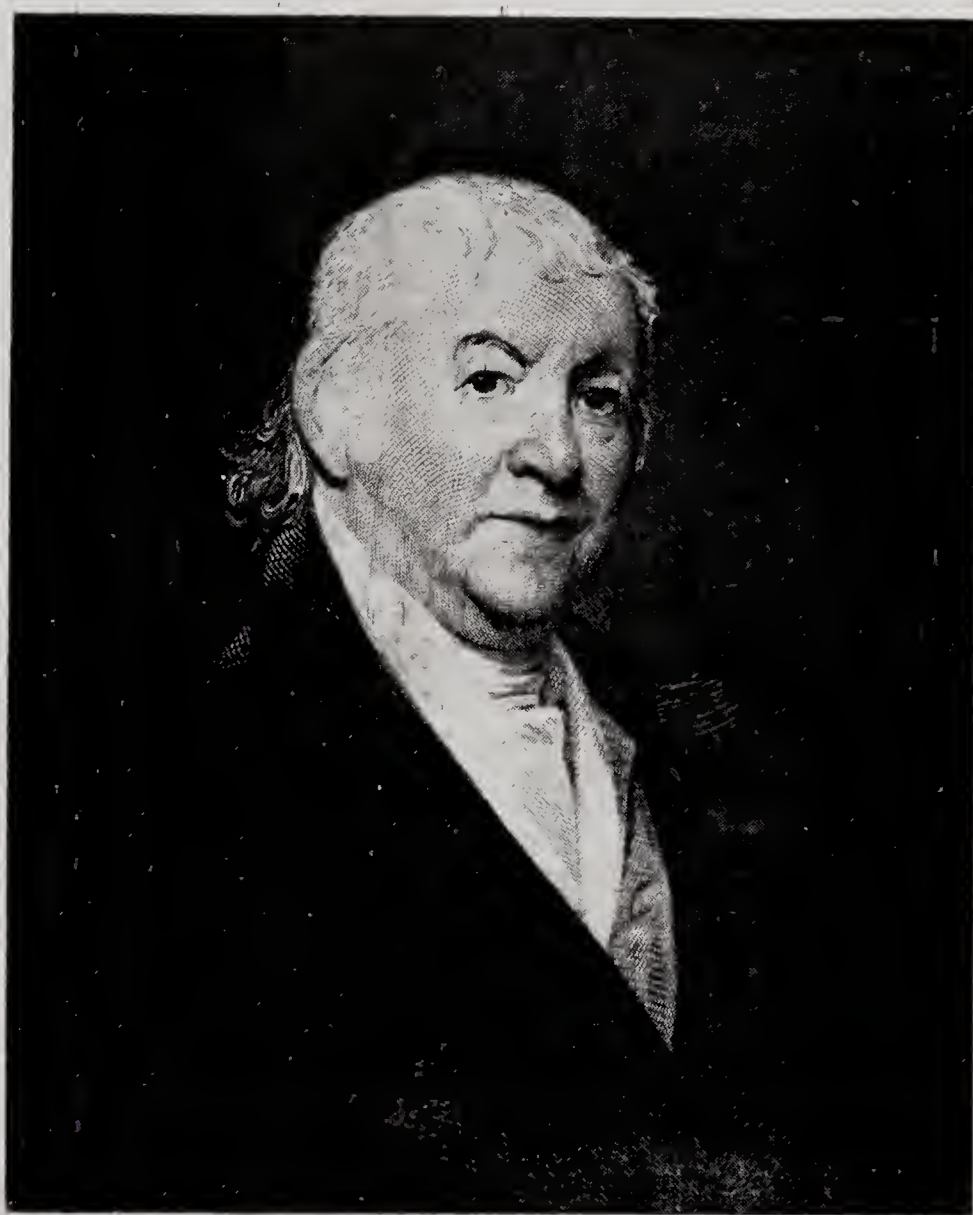
Summer 1961

Vol. 18 No. 3

Whole No. 71

The Essay-Proof Journal

Devoted to the Historical Background of
Stamps and Paper Money



Paul Revere
America's Pioneer Security Engraver

(See Page 93.)

Official Journal of the Essay-Proof Society

Copyright 1961 by the Essay-Proof Society, Inc.

**Announcing For Sale by Public Auction in the
1961 - 1962 Season**

OCTOBER 9, 10, 11

The "Charles A. Shierson" Collection of British North America
by order of Mrs. Bessie K. Shierson, Executrix

OCTOBER 30, 31, NOVEMBER 1

The "Roger N. Heald" Collection of United States Commemoratives
*by order of The Worcester County National Bank, Worcester, Mass.,
Co-Executor*

NOVEMBER 27, 28, 29

An Important Portion of the United States Collection
*formed by Captain Barrett G. Hindes of San Francisco,
contributed by him to the Massachusetts Institute of Technology,
and being offered by order of the Treasurer of the Institute.*

DECEMBER 11, 12, 13, 14

The "Bradford Gill" 50 Volume Collection of the World
by order of Mr. Bradford Gill of Evanston, Illinois

JANUARY 8, 9, 10

The "Harold L. Alling" Collection of United States
*by order of the Executors:
with associated properties*

FEBRUARY 26, 27, 28

The "George L. Williams" Collection of United States
*formed by the late George L. Williams of Kansas City, Mo.;
received from the Trust Department of the First National Bank of Kansas*

MARCH 1

A Specialized Collection of the United States 1847 5c and 10c
by order of Mr. P. G. Rust of Georgia

The auction catalogues will be published approximately one month before the respective sale dates. Application for those of interest may be made now. They are gratis.

H. R. HARMER, Inc.

The Caspary Auctioneers

6 West 48th Street, New York 36, N. Y.

The Essay Proof Journal

Vol. 18, No. 3

Summer 1961

Whole No. 71

Copyright 1961 by the Essay-Proof Society, Inc.

Published Quarterly by the Essay-Proof Society.

Editor

DAVID LIDMAN, 390 West End Ave., New York 24, N. Y.

GEORGE W. CALDWELL, *Foreign Editor*.....5512 Hadfield Street, Philadelphia 43, Pa.

C. M. JEPHCOTT, Ph.D., *B.N.A. Editor*, 323 Rosemary Road, Toronto 10, Ont., Canada

Subscription Rate.

\$10.00 per year in advance.

Back numbers are available from the Secretary. Price on application.

A sample copy will be sent to prospective members whose address is sent to the Secretary.

Advertising Rates.

Forms for new copy are closed on February 15 for the Spring (April) issue, May 15 for the Summer (July) issue, August 15 for the Fall (October) issue, and November 15 for the Winter (January) issue.

The right is reserved to reject any advertisement offered.

Outside Rear Cover available in sequence on request by full page users	\$32.50
Inside Front and Rear Covers available in sequence on request by full page users	\$30.00
Full Page	\$25.00
Half Page	\$15.00
Quarter Page	\$8.50

10 Per Cent. Discount for 4 or more insertions on advance contract.

Advertising should be addressed to The Editor

Contents

Antecedents of the American Bank Note Company of 1858, <i>by Foster Wild Rice</i>	91
Paul Revere on a Stamp and a Bank Note, <i>by Julian Blanchard, Ph.D.</i>	104
Alonzo Chappel, 1828-1887, Prolific American Illustrator and Painter of Historical Scenes, 1855-1885, concluded, <i>by Oliver Ramsay</i>	109
The Autobiography of James Parsons Major, 1818-1890, Bank Note Engraver and Designer, continued, <i>Edited by Thomas F. Morris</i>	115
Monsieur Ovré, French Designer and Engraver, <i>by George W. Caldwell</i>	119
Roumania, Proofs for the 1893 Issue on Watermarked Paper, <i>by Eduardo Cohen</i>	121
An Irish Mystery "Essay", Being an Enquiry into the "Valdivia Heads" Submitted by Dollard	123
Czechoslovakia, Two Essays for the First Issue, <i>by John Velek</i>	126
Report of Auction Sales of Proofs	129

THE ESSAY-PROOF SOCIETY

The Secretary's Report, <i>by Kenneth Minuse</i>	128
Call for Annual Meeting	128

The Essay-Proof Society

DIRECTORS

J. Blanchard, '61, F. Finkelberg, '61, V. G. Greene, '61, A. H. Higgins, '61
 Rae D. Ehrenberg, '62, J. F. Gros, '62, D. Lidman, '62, T. F. Morris, '62
 S. Altmann, '63, Ethel B. McCoy, '63, K. Minuse, '63, J. G. Reinis, '63
 Honorary Director — C. A. Smeltzer

OFFICERS, 1960-61

President.....Julian Blanchard, 1 Sheridan Square, New York 14, N. Y.
 First Vice President.....Thomas F. Morris, 19 West Drive, Larchmont, N. Y.
 Second Vice President.....Joseph G. Reinis, 50 Court St., Brooklyn 1, N. Y.
 Secretary.....Kenneth Minuse, 1236 Grand Concourse, New York 56, N. Y.
 Treasurer.....Mrs. Rae D. Ehrenberg, 164 W. 79 St., New York 24, N. Y.

APPOINTEES, 1960-61

Attorney.....John D. Pope III, 4 St. James Court, Webster Groves 19, Mo.
 Editor.....David Lidman, 390 West End Ave., New York 24, N. Y.

STANDING COMMITTEES, 1960-61

Auditing: Albert H. Higgins, *Chairman*, 70 University Place, New York 3, N. Y.;
 Charles W. Brooks.

Catalog: Kenneth Minuse, *Chairman*, 1236 Grand Concourse, New York 56, N. Y.;
 Solomon Altmann, Eugene N. Costales, Falk Finkelberg, Henry Gates, Joseph G.
 Reinis, George W. Slawson, Marcus W. White.

Constitution & By-Laws: Sol Glass, *Chairman*, 6414 Park Heights Ave., Baltimore 15,
 Md.; John D. Pope III, Chester A. Smeltzer.

Exhibitions: Joseph G. Reinis, *Chairman*, 50 Court St., Brooklyn 1, N. Y.; Mrs. Rae D.
 Ehrenberg, Falk Finkelberg, Mrs. Ethel B. McCoy.

Finance: Thomas F. Morris, *Chairman*, 19 West Drive, Larchmont, N. Y.; Vincent G.
 Greene, Julian F. Gros, C. M. Jephcott.

Journal: Julian Blanchard, *Chairman*, 1 Sheridan Square, New York 14, N. Y.; Albert
 H. Higgins, Thomas F. Morris, Joseph G. Reinis.

Publicity: David Lidman, *Chairman*, 390 West End Ave., New York 24, N. Y.; Mrs. Rae
 D. Ehrenberg, John J. Ford, Henry Gates.

Recruiting: Vincent G. Greene, *Chairman*, 77 Victoria St., Toronto 1, Ontario, Canada;
 A. R. Feldman, Jack E. Molesworth, Foster W. Rice.

Antecedents of the American Bank Note Company of 1858

By Foster Wild Rice

In 1858 there occurred an important event in the history of the bank note engraving business in the United States. In that year seven of the leading firms engaged in this business united to form an organization to be called "The American Bank Note Company." In after years other engraving firms were absorbed into this combine, until it became, and is today, the undisputed leader in its field.

To celebrate the one hundredth anniversary of its founding, this company recently published a 92-page book entitled *Story of the American Bank Note Company*, written by the late William H. Griffiths under the personal supervision of its president, W. Frederic Colclough. It is a beautifully illustrated work of the utmost excellence (already a prized collector's item), and as its title implies, covers the broad outlines of the company's history. Naturally, within this narrow limitation the author could not tell all, and he could not do full justice to the talents and labors of the many individual engravers and organizers of the early days on which this great structure was built.

The present writer has for long been interested in the history of the American Bank Note Company for several reasons: (1) as a collector of paper money; (2) as a descendant of one of the founders of the company, his great-grandfather Nathaniel Jocelyn having been one of the leaders who effected the union of competing firms in 1858, and having been mainly responsible for the selection of the name "American Bank Note Company"; (3) as a stockholder inheriting some of the original shares of stock granted to his great-grandfather at the time of the merger. Following much study and research expended on this ancestor engraver and portrait painter, a paper on *The Jocelyn Engravers* was published in an earlier issue of the ESSAY-PROOF JOURNAL (Vol. 5, July 1948, Whole No. 19, continued in No. 20). As an outgrowth of this study the writer conceived the idea of extending it to include, in so far as possible, a brief history of all the component firms of the 1858 consolidation (to which the insiders often referred as the "Association"), including their principals and employees, and showing the line of succession of these various organizations from their very roots down to the time of the historic union. The story of the other additions to this combine that took place after 1858 will not be taken up here.

Work of Clarence W. Brazer

In reporting upon this study the writer could not fail to acknowledge his indebtedness to the late Dr. Clarence W. Brazer, whose pioneering work was published in many issues of *The Collectors Club Philatelist*, beginning in April 1938 and continuing through April 1946. Dr. Brazer was interested primarily in the historical background of our stamps (essays and proofs, postage and revenue), but to lay a proper foundation for this study he felt that we should know about the work of their forerunners, the early designers and engravers of bank notes. He therefore patiently delved into this field, and published his findings as he made them. Upon their progressive publication he discovered new facts or uncovered errors in what he had previously written, and additions and corrections were made in succeeding articles of the series. It is but natural, in dealing with so many facts, dates and individuals, that occasional slips in copying and interpreting were made and carried along from time to time, not only by him but previously by some of his consulted references. Before his death he had noted many more additions and corrections to his great work and had entertained the hope of revising it further and publishing it in book form. But in the press of other activities of a very busy life this was never accomplished.

The writer has necessarily covered much of the same ground as Dr. Brazer, but has limited himself to those firms and individuals that could rightfully be called antecedents of the 1858 American Bank Note Company, and whose engraved work in the form of dies and plates—some of it at least—might logically be assumed to have been inherited by the American of the present day. And he has attempted, in spite of its difficulties, to arrange and order the work in such a way that the position and relationship of the various companies and their changing personnel can be readily seen and understood.

In acquiring his data the writer has used essentially the same source material as Dr. Brazer but has had the advantage of additional sources unknown to him, some not published at that time. Painstaking efforts have been made to check doubtful dates and to reconcile conflicting records with the aid of city directories, bank notes, stock certificates, business cards and correspondence,¹ but this does not imply that no errors remain. Of course full use has been made of the published biographies, such as those by *Stauffer*, *Fielding*, *Dunlap*, and *Groce and Wallace*, but without making specific references thereto. And of course the admirable history just published by the American Bank Note Company has been a help and inspiration. It, too, has been found to contain a few inevitable errors, some due no doubt to confusion arising from like surnames—there being such a multiplicity, for example, as the following:

Bald: *Robert, Robert L., J. Dorsey.*

Carpenter: *Charles T., Joseph R., J. W., Samuel H., Samuel H. Jr.*

Casilear: *Francis A., George W., John, John H., John W., Paul S.*

Danforth: *Edward J., George H., Moseley I., Nicholas Dalphine.*

Draper: *John, Peter H., Robert, William.*

Durand: *Albert B., Albert G., Asher B., Cyrus, Elias Wade, John, Theodore, William.*

Harrison: *Charles, Charles P., David R., Richard G., Thomas F., William Sr., William Jr.*

Jocelyn: *Albert Higley, Nathaniel, Smith, Simeon Smith, Simeon S. Jr., Simeon Starr.*

Jones: *Alfred, George T.*

Perkins: *Abraham, Henry, Jacob, Joseph, Nathaniel.*

Rawdon: *Freeman, Ralph.*

Smillie: *G. F. C., James, James David, William Cumming, William Main.*

Wellstood: *James, John G., William.*

Wright: *Charles C., James, Nezhiah.*

Some Pioneer Bank Note Engravers

As a preliminary to our main undertaking it has been thought advisable to survey the engraving scene at the very beginning of our banking history, and in so doing we wish to take note of a few of the real forerunners of security engraving in this country, who might well be called the Pioneer Bank Note Engravers of America. We make brief mention, therefore, of the following:

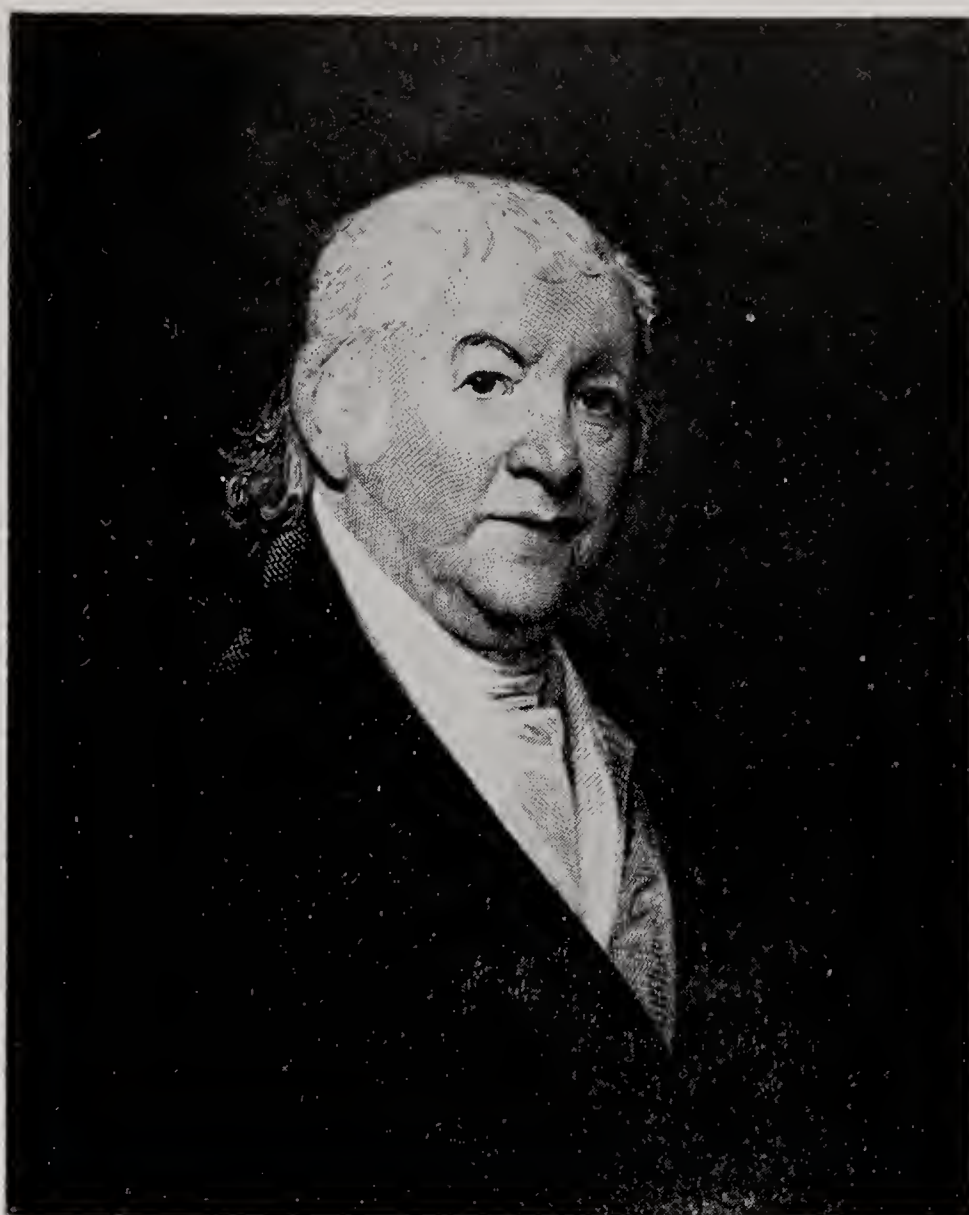
John Conney (or Coney), 1655-1722, was born in Boston and is the earliest known engraver in America. He is credited with having engraved "Bills of Credit" for the Province of Massachusetts in 1703.

Jeremiah Dummer, 1645-1718, of Boston, engraved upon wood and copper and was the engraver of the first "Bills of Credit" for the Colony of Connecticut.²

Timothy Green, ?-1763, is said to have been the first engraver of Connecticut to engrave for and within his own colony.²

¹ The correspondence and shipment records of Titus Eddy & Sons, ink manufacturers, The Willcox Paper Co., and Crane & Co. have been of special assistance.

² *A History of Money and Banking in Connecticut*, by William F. Hasse, Jr. Privately printed, 1957.



Paul Revere
From an engraving by the American Bank Note Co.
after Gilbert Stuart's painting.

Paul Revere, 1735-1818, of Boston, was trained by his father as a silversmith and goldsmith and began to engrave upon copper about 1765. In 1775 he engraved for Massachusetts its first paper money, known from its reverse design as "Sword-in-Hand" money. He is sometimes referred to as "The Father of Bank Note Engraving in America".

Robert Scot. Many writers on Numismatics have included Robert Scot as being among the early bank note engravers. However, after much research and correspondence we have been unable to find any conclusive evidence to support this belief. Robert Scot, who was born in England, came to Philadelphia about 1783 and engraved for Dobson's edition of *Ree's Encyclopaedia* from 1794 to 1803. He engraved many portraits as an individual and also with Samuel Allardice as *Scot & Allardice*. He also made engravings of many of the public buildings of Philadelphia and Pennsylvania which were printed by *Hall & Sellers*, who also printed some of the early paper money of Pennsylvania. While it is an acknowledged fact that Scot received compensation in the form of a warrant from the State of Pennsylvania "for engraving," there is nothing to connect this with paper money; it could possibly have been in payment for some of the engravings previously mentioned, or for other such work. In 1793 Scot received an appointment at the U. S. Mint in Philadelphia, which position he held until about 1823. Some writers have confused Robert Scot with Robert Scott, who was born in Scotland in 1771. *Stauffer* has added the following to his biographical sketch of Robert Scot:

"A portrait of engraver of Edinburgh, Robert Scott by name, is often confused with the Robert Scot of Philadelphia."

Without more convincing evidence to the contrary the writer feels that Robert Scot should not be included as one of the above "Pioneer Bank Note Engravers."

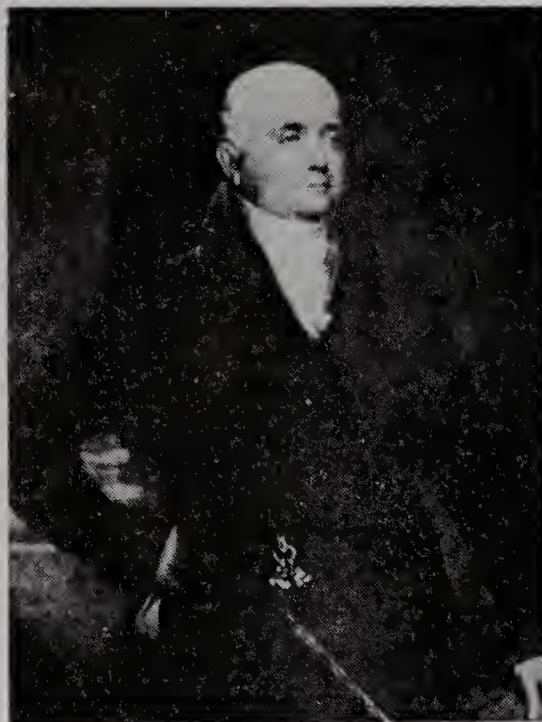
Other Early Engravers

About 1790, when our earliest banks were organized and began to issue notes, engravers were gradually attracted to this field of activity, and as the number of banks rapidly

grew, so did the number of engravers engaged in bank note work. Although a generation or more later than those already mentioned, the following might also be included in the group we look upon as "Pioneers": Jacob Perkins, George Murray, John Draper, Gideon Fairman, Charles Toppan, Amos Doolittle and Abner Reed. So we pause here to give somewhat extended biographies of some of these early engravers. It is interesting to note that in the earlier days Philadelphia seems to have been the mecca for the largest number of engravers. Other early centers were Albany, Hartford, New Haven and Boston, while later on the rapidly growing city of New York became the major center.

JACOB PERKINS 1796-1849

Jacob Perkins, known as "The Yankee Genius", was born at Newburyport, Mass., in 1796. He was first apprenticed to a silver- and gold-smith under whom he learned the art of engraving and die sinking. At Newburyport he was associated with Gideon Fairman (and later with him in Philadelphia, from 1816 to 1819). Perkins' long list of inventions started at Newburyport about 1800; his stereotype steel plate and transfer roll appeared about 1806. In 1815 he went to Philadelphia and there joined the bank note engraving firm of *Murray, Draper, Fairman & Co.*, at 47 Sanson Street. After the withdrawal of



Jacob Perkins

Draper in 1818 the firm became *Murray, Fairman & Co.*, at the same address. In 1819 Perkins, Gideon Fairman, Asa Spencer and other associates of the firm of Murray, Fairman & Co. went to England to assist the Bank of England in its fight against counterfeiting. In his first few months in London he formed a partnership with his associate Gideon Fairman, styled *Perkins, Fairman & Co.* Later they were joined by Charles Heath of London and the partnership became *Perkins, Fairman & Heath*. In less than three years all of his Philadelphia associates had returned to that city, but Perkins remained in London until his death, July 11, 1849.

GEORGE MURRAY 17 ?-1822

George Murray was born in Scotland and came to the southern part of America about 1800. In 1807 he moved to Philadelphia and started engraving at 398 Race Street. He was engraving bank notes in 1808, and two years later was associated with John Draper in a book plate engraving business at Carter's Lane, Philadelphia.³ In 1811

³ *Jacob Perkins: His inventions, His Times, & His Contemporaries*, by Greville Bathe and Dorothy Bathe. The Historical Society of Pennsylvania, Philadelphia, 1943.

Murray and John Draper were joined by Gideon Fairman in a partnership known as *Murray, Draper, Fairman & Co.* This was a partnership that started a long line of successor firms, terminating finally as *Danforth, Perkins & Co.*, one of the founding components of the American Bank Note Company in 1858. George Murray died July 2, 1822.

JOHN DRAPER 1778-1865

John Draper, a native of Pennsylvania, came to Philadelphia about 1792. From 1804 to 1808 he was an individual engraver at South Second Street and Carter's Alley. In 1809 and 1810 he was in partnership with William Carr as copper plate engravers at 3 Norris Place. While Carr continued in the following years as an engraver by himself, Draper in late 1810 formed a partnership with George Murray in engraving and printing book plates.³ In 1811 Gideon Fairman joined them in establishing the bank note engraving firm of *Murray, Draper, Fairman & Co.*, at 47 Sanson St., Philadelphia. Draper withdrew from this partnership in 1818 and after an absence of about four years rejoined some of his former associates in forming the firm of *Fairman, Draper, Underwood & Co.* He continued with the successor partnerships until 1835, when he left them and with James B. Longacre joined the competitive firm of *Charles Toppan & Co.*, resulting in the new firm of *Draper, Toppan, Longacre & Co.* In 1839 Longacre withdrew and the firm's name became *Draper, Toppan & Co.* After five years of this partnership Draper resigned and with his two sons Robert and William formed the firm of *Draper & Co.*, at 60 Walnut St., Philadelphia (1845-1850).



Photo by courtesy of Theodore H. Saulnier

John Draper

In 1850 his son William gave up engraving entirely and the father, with his other son Robert, formed a partnership with Charles Welsh, known as *Draper, Welsh & Co.* Their business was still carried on at 60 Walnut Street. In late 1853 the elder Draper withdrew and retired as a "gentleman". The remaining partners, Robert Draper and Charles Welsh, entered into partnership with Nathaniel and Simeon Starr Jocelyn and formed a New York City branch known as *Jocelyn, Draper, Welsh & Co.* The partnership was the same in both cities.⁴

John Draper remained in retirement until his death on February 10, 1865. From his will dated in 1862 (furnished us through the courtesy of Robert Compton of Glenside, Pa.) we have the following:

⁴ See letter from Nathaniel Jocelyn to I. K. Tefft, Jan. 31, 1856, in the *ESSAY-PROOF JOURNAL*, Whole No. 19, July 1948, p. 138.

2. I give and bequeath unto my son Robert—in fact I have already given him—all my interest, claim and property in the business of Draper, Welsh & Co., formerly Draper & Co., including lathes, dies and tools of all kinds for engraving, stamping and printing bank notes—or for any other purpose they may be applied to.

From the Draper inventory filed on February 18, 1865, eight days after his death, we learn that he left a sizable estate for those days, being in excess of \$150,000. It consisted of properties located in Camden, N. J., as well as two properties at Market and Cooper Streets, Philadelphia, and farm land and a farm house at Ellwood, N. J. While he was originally buried in Monument Cemetery, Philadelphia, this cemetery was recently moved to Lawnview, Rockledge, Pa. His estate was shared by his five sons and a grandson. Some of his sons were bank note engravers.

GIDEON FAIRMAN 1774-1827

Gideon Fairman was born at Newtown, Conn., June 26, 1774, and started his engraving career at Albany, N. Y., going to Philadelphia in 1810. In 1811 he became one of the partners of *Murray, Draper, Fairman & Co.*, at 47 Sanson Street. In 1819 he went to London with Jacob Perkins and other representatives of the successor firm of *Murray,*



Photo by courtesy of the Genealogical Soc. of Pa.

Gideon Fairman

Fairman & Co. While there he was a partner of Jacob Perkins in the firm of *Fairman, Perkins & Co.*, and later with *Fairman, Perkins & Heath*. He returned to Philadelphia shortly after the death of George Murray (July 2, 1822), and with John Draper and Thomas Underwood formed the bank note engraving firm of *Fairman, Draper, Underwood & Co.* Fairman died March 18, 1827.

CHARLES TOPPAN 1796-1874

Charles Toppan was born at Newburyport, Mass., Feb. 10, 1796. In 1814 he was a pupil of Gideon Fairman at Philadelphia. He was first employed by *Murray, Draper, Fairman & Co.*, and in 1819 went to England with Jacob Perkins and Asa Spencer, and representatives of the successor firm of *Murray, Fairman & Co.*

He returned to Philadelphia in 1822 and his next seven years are unaccounted for. In 1829 he was an engraver at 30 South Seventh Street, Philadelphia, and for a short period he was associated with Peter Maverick as *Toppan & Maverick*. From 1831 to 1834 he headed his own company of *Charles Toppan & Co.*, but his associates are unknown. His place of business was at 28 Sanson Street. In 1835 he formed a partner-



Charles Toppan

Engraved by Miss Emily Sartain, Philadelphia.

ship with John Draper and James B. Longacre, known as *Draper, Toppan, Longacre & Co.* Their main office was at 60 Walnut Street, Philadelphia, with a branch at 1 Wall Street, New York City. In following years this concern had many changes in partnerships and locations in both cities: *Draper, Toppan & Co.*, *Toppan, Carpenter & Co.*, *Toppan, Carpenter, Casilear & Co.*, and again *Toppan, Carpenter & Co.* from 1855 to 1858, when it joined with others to form the American Bank Note Co.

It was during these later years that Toppan employed such engravers as James Smillie, William Cumming Smillie, Henry E. Saulnier and Charles Harrison. At one time in 1852 and 1853 he employed three Jocelyns: Nathaniel, Simeon Smith and Simeon Starr Jocelyn. In 1858 three members of the Carpenter family were either partners or employees: Samuel H. Carpenter, Samuel H. Carpenter Jr., and C. T. Carpenter.

Charles Toppan contributed many improvements and inventions in the progress of bank note engraving. He was one of the men who worked hard for the formation of the American Bank Note Co. in 1858. He was one of the signers of the "Articles of Association" and became the new Company's first president. He died at Florence, Italy, on November 20, 1874.

In this early period two of those mentioned above, Amos Doolittle and Abner Reed, were life-long residents of Connecticut and practiced their profession almost entirely within that state.

AMOS DOOLITTLE 1754-1832

Amos Doolittle was born at Cheshire, Conn., May 18, 1754. Trained as a jeweler and silversmith, he taught himself engraving. His most famous work was a series of four engravings of the Battles of Lexington and Concord, engraved and published by him in 1775. He also engraved bookplates and portraits. In 1800 he engraved notes for the Washington Bank of Providence, R. I. In 1782 he was associated with Simeon Jocelin (father of Nathaniel) in copper plate engraving and printing at New Haven. This work was mainly for the various printings of *Chorister's Companion Song Books*. Doolittle was instrumental with Simeon Jocelin in having his son Nathaniel (then 15) take up bank note engraving. Amos Doolittle died at New Haven, February 2, 1832.

ABNER REED 1771-1866

Abner Reed was born at East Windsor, Conn., in 1771. He received his first instruction in engraving from Isaac and George Hutton, silversmiths and jewelers at Albany,



Photo by courtesy of the New Haven Colony Hist. Soc.

Amos Doolittle
From a Pastel on Paper

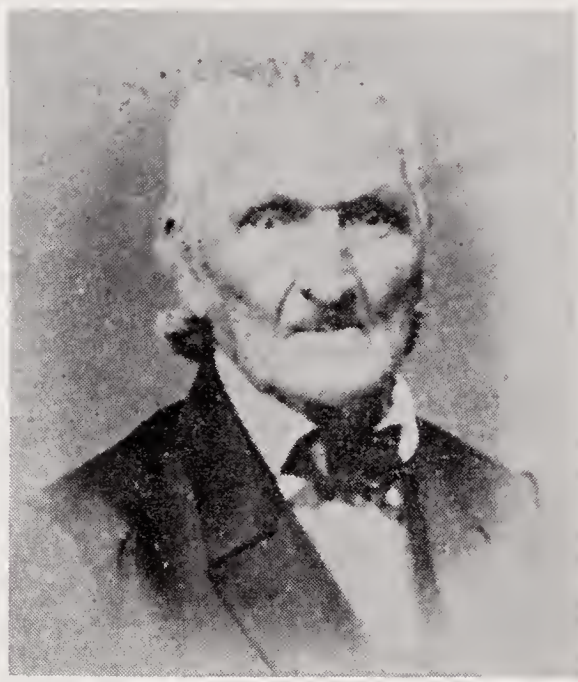


Photo by courtesy of the Conn. Hist. Soc.

Abner Reed

N. Y., from 1793 to 1798. He returned to East Windsor in 1798 and set himself up in a painting, engraving and printing business, which included the engraving and printing of bank notes. He is credited as being the engraver of the first bank notes of the Hartford Bank in 1793.⁵ In 1803 he moved to Hartford, Conn., where he designed, engraved and printed bank notes. He was also engaged in a number of other occupations such as engraving and printing watch cards and maps, lettering cartridge boxes, graining chairs, making jewels, engraving coffin plates, lettering glass, cutting type and seals, making moulds for beads, making cheese presses, and repairing umbrellas. He carried on this business by himself until 1821 when he formed a partnership with Samuel Stiles (one of his pupils and his son-in-law) as *Reed & Stiles*. They advertised as being portrait, historical, landscape and map engravers, upon copper and wood.⁶

While no information is available at this time as to the correct sequence of occupations followed by Reed after 1824, his partner and son-in-law Samuel Stiles moved to New York City in that year and formed a partnership with Vistus Balch as *Balch, Stiles & Co.* During Reed's Connecticut residences at East Windsor and Hartford he had many pupils in engraving, among them William Mason and Samuel Stiles. Reed died at Toledo, Ohio, February 25, 1866.

Engravers Who Were Also Painters

Four of our early bank note engravers were also accomplished painters and well known in that branch of the Arts. These were Nathaniel Jocelyn, Moseley I. Danforth, Asher B. Durand and John W. Casilear.

The merger and formation of the American Bank Note Company in 1858 in one sense was a reunion for Jocelyn and Danforth. In 1817 these two men were partners in the *Hartford Graphic Company* until its dissolution a year later. Both of them left bank note engraving; Jocelyn followed portrait painting until 1849, returning to bank note engraving with *Toppan, Carpenter, Casilear & Co.*; Danforth, after a short trip abroad, returned to Connecticut and New York City and practiced as a landscape painter until 1839, when he became a partner in the firm of *Danforth, Underwood & Co.* Thus both of these early partners returned to bank note engraving and both were among the leaders

⁵ *One Hundred Years of the Hartford Bank*, by P. H. Woodward. The Case, Lockwood & Brainard Company, Hartford, Conn., 1892.

⁶ Stiles papers at the Connecticut Historical Society, Hartford, Conn.

in bringing the seven component firms together to form the American Bank Note Company. Jocelyn and Danforth were signers of the Articles of Association April 29, 1858. Jocelyn, however, has the distinction of having been the first among the signers to have engraved a bank note.

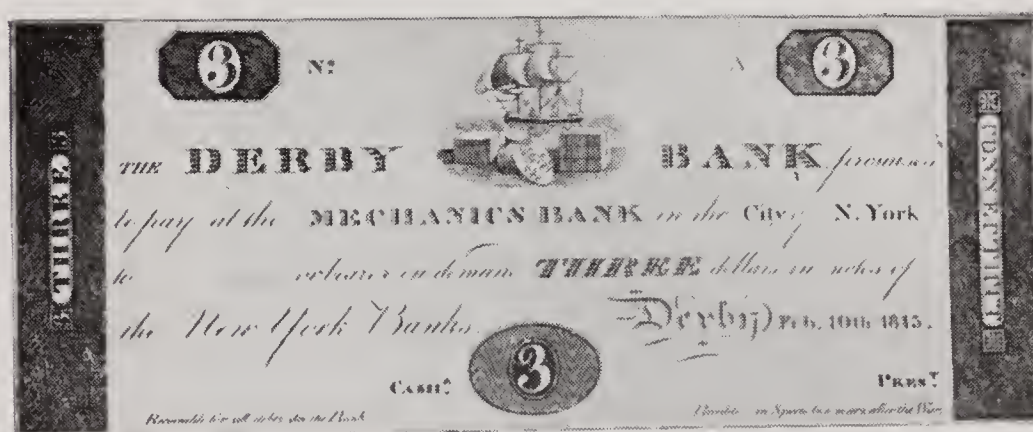
NATHANIEL JOCELYN 1796-1881

Nathaniel Jocelyn was born at New Haven, Connecticut, January 31, 1796, the son of Simeon Jocelin (1746-1823) and Luceannah Smith Jocelin.⁷ Apprenticed to his father, a watchmaker and engraver, he was taught his first lessons in engraving and painting. In 1815 he engraved his first bank note, a \$3 note of the Derby Bank, Derby, Conn. In 1817 he was a partner in the *Hartford Graphic Co.* with Moseley I. Danforth and others.



Photo by courtesy of Yale University Art Gallery

Nathaniel Jocelyn
From a Miniature painted by George Munger.



Proof of the First Bank Note Engraved by Nathaniel Jocelyn, 1815.
Inscribed "Jocelin Sc., N. H."

In the same year he and his brother Simeon Smith Jocelyn founded the engraving partnership of *N. & S. S. Jocelyn* at New Haven, Conn. While the business was mainly carried on by Simeon S. Jocelyn in the absence of Nathaniel while engaged in portrait painting, it flourished for a number of years, until about 1841. From December 1820 to 1823 Nathaniel was painting in Savannah, Georgia, and upon his return to New Haven he continued in portrait painting until 1849, when his studio was destroyed by fire. It was

⁷ Spelling changed to Jocelyn about 1818.

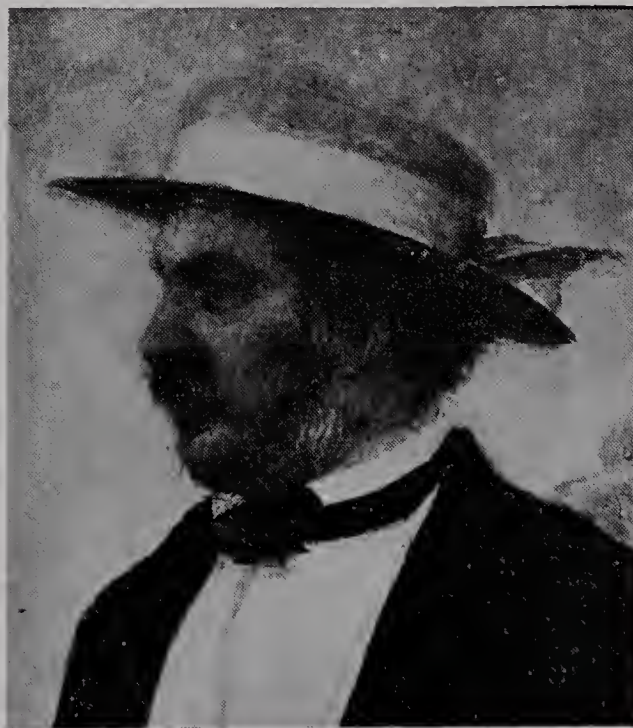
during this period from 1823 to 1849 that he painted many portraits of the faculty at Yale University. In the Thirties he was active in the abolition movement and painted the portrait of William Lloyd Garrison and that of Cinque, the Negro Chieftain of "The Amistad".

For a time in 1834 he helped his brother Simeon S. Jocelyn in maintaining a branch of the New Haven concern of N. & S. S. *Jocelyn* in New York City and acting as agent for the Philadelphia firm of *Draper, Underwood, Bald & Spencer*. During 1845, 1846 and 1847 Nathaniel had an additional portrait studio in New York City, but shortly after the fateful fire in New Haven he gave up painting and became a member of *Toppa, Carpenter & Co.* in New York. He was with them when Casilear joined the firm in 1850, when it became *Toppa, Carpenter, Casilear & Co.*

For a period of a few months in late 1852 and early 1853 three Jocelyns were employed by this concern. Nathaniel's brother Simeon Smith Jocelyn had entered the predecessor firm of *Draper, Toppa & Co.* in 1841, and the latter's son Simeon Starr Jocelyn had entered *Toppa, Carpenter, Casilear & Co.* in 1852. In 1853 Simeon Smith Jocelyn retired from all bank note engraving. In 1854 Nathaniel and his nephew joined Robert Draper and Charles Welsh in the Philadelphia firm of *Draper, Welsh & Co.*, and formed a New York branch, *Jocelyn, Draper, Welsh & Co.*, the partnership being the same in both cities. The branch used the additional name "American Bank Note Co."⁴ Nathaniel and his nephew remained in this partnership until it joined in the merger of 1858. Nathaniel was one of the Trustees in the new company and was director of the art department, which position he held until he resigned in 1864. Returning to New Haven he resumed part time portrait painting at Yale Art School, which school he was instrumental in having endowed by Augustus Russell Street. Nathaniel died at New Haven, January 13, 1881.⁸

MOSELEY I. DANFORTH 1800-1862

Moseley I. Danforth was born at Hartford, Conn., December 11, 1800. He received his first instruction in engraving from Asaph Willard and was one of the partners in the *Hartford Graphic Company* with Nathaniel Jocelyn and others. He was a resident of



Courtesy National Academy of Design

Moseley I. Danforth
After a painting by Nathaniel Jocelyn

⁸ Most of the above data taken from *The Jocelyn Engravers*, by this author, in the *ESSAY-PROOF JOURNAL*, Whole No. 19, July 1948.

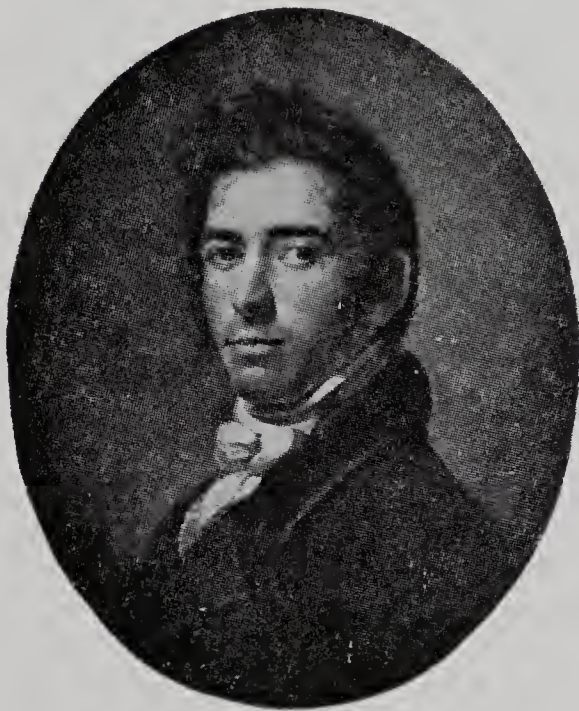
New Haven in 1821 and New York City in 1825, and in 1826 was one of the founding members of the National Academy of Design. In 1827 he went to London to study art and remained there until 1839.

Returning to New York City, he resumed his early bank note engraving as a partner in *Danforth, Underwood & Co.* and their successor partnerships to 1858, when the firm of *Danforth, Perkins & Co.* became a member of the American Bank Note Company. He was one of the leading men to effect this merger and was its vice-president from 1859 to 1862.

Though best known as an engraver, he also received praise for his work in water colors and his copies of the Italian Masters. He died in New York City January 19, 1862.

ASHER B. DURAND 1796-1886

The third member of our group of engraver-painters is Asher B. Durand, one of a family of at least seven Durands engaged in the artistic field. He was born in 1796, the same year as Nathaniel Jocelyn and Charles Toppan. Until the publication in the *ESSAY-PROOF JOURNAL* of Dr. Julian Blanchard's article on *The Durand Engraving Companies* (Whole Nos. 26, 27, 29, April and July 1950, January 1951), the various Durand imprints found on bank notes were quite confusing. In a following section some of the Durands will be found placed in the line of succession into the American Bank Note Company through *Bald, Cousland & Co.*, since some of the Durand dies were acquired by this firm.



Asher B. Durand

Photogravure after an engraving by M. Pekinino,
after a painting by Waldo & Jewett.

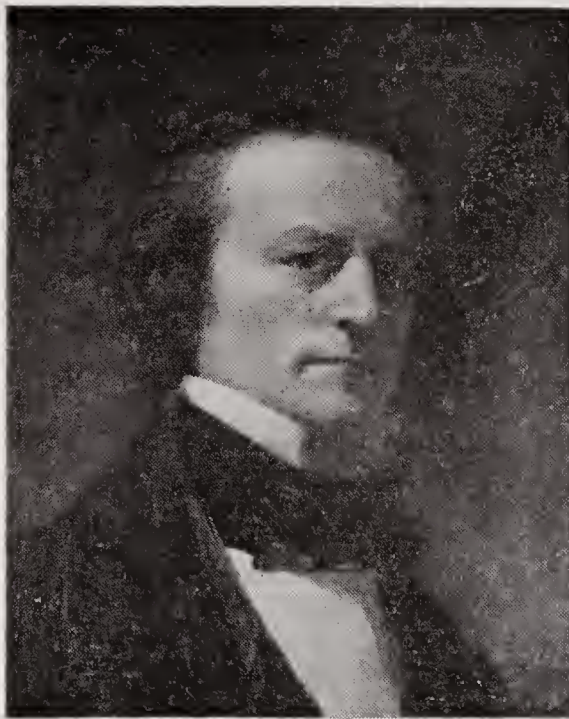
Asher B. Durand was born in Jefferson Village, New Jersey, August 21, 1796. He received his first instruction in engraving from Peter Maverick in 1812. From 1817 to 1820 he was in partnership with him as *P. Maverick, Durand & Co.* in New York City. From 1821 to 1822 he was in business by himself; from 1824 to 1827 he was with his brother Cyrus and Charles C. Wright as *A. B. & C. Durand, Wright & Co.*; and from 1828 to 1832 with Joseph Perkins, his brother Cyrus and Elias Wade as *Durand, Perkins & Co.*

Following the dissolution of the last named company Durand gradually gave up engraving and turned to landscape and portrait painting, being identified with the "Hudson River School". Many well known artists were his pupils, among them John W. Casilear,

George W. Hatch, J. W. Paradise and Lewis P. Glover. He was one of the founding members of the National Academy of Design in 1826, continuing a member until his death. He was recording secretary of the National Academy in 1833 and its president from 1846 to 1861. In 1840 he studied abroad. His late life was spent in Maplewood, N. J., where he died September 17, 1886.

JOHN W. CASILEAR 1811-1893

While not to be considered as fourth in importance of our painters, our fourth subject is John W. Casilear. One of a family of five in the arts, he was a well known landscape painter. He is especially noted for his delineation of pastoral and animal scenes, favorite subjects of one of his instructors, Asher B. Durand. He was closely associated with the writer's great-grandfather Nathaniel Jocelyn; from Jocelyn's daughter Elizabeth (the writer's grandmother) there is remembered her mentioning Casilear when in their younger days he often took tea with the Jocelyn family.



Courtesy of Grace Casilear Burr
Photo, F. A. R. L.

John W. Casilear
A Self Portrait

John William Casilear was born in New York City, June 25, 1811. He was first apprenticed to Peter Maverick and later studied under Asher B. Durand. Most of his life was passed in New York City, upstate New York and Vermont. He painted many landscapes which were shown at gallery exhibitions in New York, Philadelphia and Washington. He was an associate member of the National Academy of Design from 1833 to 1851 and a member from 1852 to 1893. He studied abroad from 1840 to 1843 and again in 1856 and 1857. He was a close friend of Nathaniel Jocelyn, Asher B. Durand, Charles Toppan and James and William C. Smillie. As an engraver he was a partner in *Casilear, Durand & Co.* in 1834 and 1835, and *Casilear, Durand, Burton & Edmonds* 1835 to 1837. In 1850 he was one of the partners in *Toppan, Carpenter, Casilear & Co.*, but resigned in 1855 to resume painting and for a trip abroad. It was during this later period with *Toppan, Carpenter, Casilear & Co.* that he engraved many vignettes of rural scenes with animals, etc., for bank notes. The latter part of his life was spent in upstate New York and at Saratoga, where he died August 7, 1893. He was of a large family, having three brothers and eight sisters. His grandfather Francis Cassilier (Francisco Cassileur, 1749-1796) was of Spanish ancestry and came to New York City about 1789 as a mariner. His son John (1777-1863), who married Rebecca Stevenson, had twelve children, among them John W. Casilear (1811-1893), the artist and our subject. The

eldest son Francis A. (1804-1879) was connected with the engraving profession, being a printer with *Toppa, Carpenter, Casilear & Co.* in 1853 and 1854. A younger son Paul S. (1815-1893) was also connected with the bank note engraving business, being a printer with *Toppa, Carpenter & Co.* from 1856 to 1858. With the merger of 1858 he went into the employ of the American Bank Note Co., remaining until about 1862.

George W. Casilear (?-1902) was a son of Francis A. Casilear and nephew of John W., the artist. He followed bank note engraving as a career, made many inventions relating thereto, and was with the Bureau of Engraving and Printing as Superintendent and Chief Engraver in the periods 1862-1885 and 1889-1893.

The genealogy of this Casilear family is quite complicated, but we must add that our subject, John W. Casilear (1811-1893), did not marry until he was 56 years of age (to Helen Howard, June 4, 1867). From this union there was one son, John W. Jr. (b. 1868), who became an accomplished artist. On November 2, 1892, John W., Jr., married Jessie Gage and they had a daughter Grace (m. Charles P. Burr), who died April 21, 1960. To her we are indebted for some of the information given above. She was the last surviving descendant of this artistic branch of the family. Her father died May 14, 1937.

(To be continued.)

Liechtenstein 1949 Issue Reproduces Noted Painting

The vignette on Liechtenstein's 80 Rappen value in the Famous Artists issue of March 15, 1949, reproduces a painting "The Lute Player" by Orazio Gentileschi. The frame was designed by J. Troyer and the stamps, produced by rotogravure in La Chaux-de-Fonds, Switzerland by Courvoisier.

Low Heads and High Heads of Netherlands by S. L. Hartz

The so-called low heads (Scott's A76) and the high heads (Scott's A77) of Netherlands, are from the same original design by S. L. Hartz. The former produced by rotogravure and the latter by intaglio line engraving.

Christmas Design Adapted from Reynolds' Painting

The symbolic figure of a child shown on Australia's Christmas Theme stamps of November 6, 1957 (Scott's A101), was adapted from a painting by that great English artist, Sir Joshua Reynolds (1723-1792). The design was created by artist-engravers of the Note Printing Branch, Commonwealth Bank of Australia where the stamps were printed.

Hondius Engraving Basis for Netherlands Portrait Stamp

Piet Hein on the 15 Cents stamp (Scott's A57) in the Netherlands 1943-44 portrait series was taken from an engraving by Hondius.

Paul Revere on a Stamp and a Bank Note

By Julian Blanchard, Ph.D.

Although we have looked with disfavor on the plethora of new stamps being put out by our government, nevertheless there comes along occasionally one that really pleases us. Such was the 25c Paul Revere stamp of 1958. And why was this? For one reason, as a paper money collector we had for long gazed upon a beautiful proof note in our collection with a handsome portrait of this "Famous American", and had entertained a lurking thought that he might some time be shown on one of our stamps—certainly a more fitting subject than many others that have been so honored. When such a stamp was eventually issued it was doubly pleasing to find that the portrait chosen was the same as on our note, after the well-known Stuart painting made in the late years of Revere's life. So here was another fine addition to our growing collection of "Identical or Similar Designs on Stamps and Paper Money".



Paul Revere Stamp of 1958
(Enlarged)

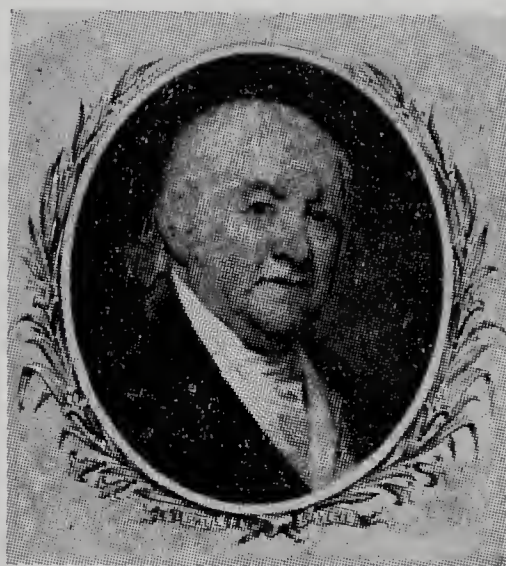
We illustrate here the stamp itself, a \$1 proof note of the Revere Bank, Boston, Mass., and a die proof of the portrait of Revere used on the note. These three illustrations virtually tell the story, but perhaps it will be admissible to embellish it a little with some data that we have at hand.

The Revere Bank

As we were preparing to write this story it was our good fortune to discover in the New York Public Library a 32-page pamphlet on the *History of the Revere Bank of Boston*, which was written in 1886 (author unknown) and printed "for private circulation" by order of the Board of Directors. From this we learned some pertinent facts about the bank.

The Revere Bank was incorporated in March, 1859, under the Massachusetts Free Banking Law of 1851 (and 1852), with a capital stock of \$600,000, and commenced operation on May 3, 1859. Its first president was Samuel H. Walley, "long a prominent citizen of Boston and Roxbury, at one time representing the latter's district as Representative in Congress; sought for and placed in many offices of difficult financial responsibilities; selected as Bank Commissioner by the Executive of the State; ever active and inter-

ested in matters connected with his business, with the city where he lived, with the Old South Church, of which he was treasurer for many years, benevolent, public-spirited, and wholly respected. He held his office from March 14, 1859, till the time of his death, August 27, 1877—a period of eighteen years and nearly six months.” Just the sort of man, evidently, to inspire confidence in a new bank. An engraved portrait of him is inserted in the pamphlet as a frontispiece.



Die Proof of Bank Note Vignette



A proof note of the Revere Bank, Boston, with portrait of Paul Revere after Stuart's painting. By the American Bank Note Company.

The first cashier was John W. Lefavour, who resigned on account of ill health June 6, 1864, his successor being Henry Blasdale.

The bank was located on the second floor of a building on the corner of Franklin and Devonshire Streets, which was burned down in the great fire of 1872. In the new building that replaced it the bank occupied the ground floor, and was there at the time its history was written, in 1886. In the account of this fire in the above mentioned pamphlet it is said that “the veteran Director, John Cowdin, who, from the bank's incorporation until his death in 1885, always had at heart, next to his own family and personal interests, the interests of the bank, mounted the safe [which had been “thrown into the middle of the street”] and, with pistol in hand, stood guard for hours over the treasures of the bank.”

Subscriptions to the capital stock were all paid in by May 3, 1859, and it is recorded that on that day \$600,000 in specie was counted in the bank vaults. No “wildcat” bank, this! On July 14, 1859, the capital was increased to \$1,000,000 by issuing two new shares for three old shares, the new shares being dated Oct. 1, 1859.

With reference to the issuing of notes by the bank we find this statement: "On August 29, 1859, it was decided to purchase \$13,500 of United States 6 per cent Treasury notes, and to request from the Auditor [of the State of Massachusetts] \$70,000 in bank notes of \$5 and \$10, and \$30,000 of \$1, \$2, and \$3, or \$100,000 in all, to be taken from the Auditor as might be required, and also to order to be engraved plates for bank notes of \$100 and \$500."

And so we come to the note we illustrate, a \$1 note such as provided for above. It is a proof, with the imprint of the *American Bank Note Company*. The counters in the upper corners and the ONE DOLLAR block background at the bottom are in red. On an issued \$1 note in our collection, with identical vignettes, these parts are in green, with green ruled numerals 1,1 added on each side of the portrait. The counters at the top are also bordered with some light scroll work, in black. This note is signed by *J. W. Lefavour*, Cashier, *Sam H. Walley*, President, and *Geo. Clark*, Register (probably a state official). On the proof is the plate letter B, and on the issued note the letter E. On both the date is engraved in part, *June 1st, 18—*, and filled out by hand on the issued note, 1863. On a ribbon at the bottom of the portrait the name Paul Revere is engraved in small capital letters.

According to the lists of Wismer and of Muscalus there were also issued \$20 and \$50 notes, possibly at a later time; and according to these lists, which are not altogether clear or consistent, Revere's portrait, appropriately enough, was placed on all the denominations, with possibly one or two exceptions. (We have seen only the \$1 note.)

Pursuing a little further the history of this bank, we learn that it entered the new national banking system and became the "National Revere Bank of Boston" on June 5, 1865 (its charter number not stated). About that time its stock was quoted as high as \$130, and its dividends were substantial, indicating a prosperous condition. In 1885 the charter was renewed for another twenty years, to June 5, 1905.

We have had no opportunity of investigating its history after 1886. In the Boston business directory of 1960 its name does not appear. Somewhere along the line the bank failed, voluntarily liquidated, or was merged with some other bank and gave up its honorable name—a fate that befell many another good bank.

Revere Portraits

Only three portraits of Revere were painted during his life-time (1735-1818). The first was by John Singleton Copley and shows Revere as a young man, seated at his work table as a silversmith, in his shirt-sleeves, with a silver tea-pot in his left hand, right hand on his chin, and engravers' tools on the table at his right—a very attractive picture. Apparently this has seldom been reproduced but is shown as the frontispiece, in colors, in Esther Forbes' book, *Paul Revere and the World He Lived in*.

The second is a crayon made about 1800 by Saint-Mémin. We have seen this illustrated in an article by William Loring Andrews on *Paul Revere and His Engravings*, in *Harper's Magazine*, September, 1901, a rather good looking portrait of Revere when he was about sixty-five. It is a profile, reproduced so as to face to the reader's left, although the original faces to the right.

The third portrait was painted by Gilbert Stuart when Revere was about seventy-eight—five years before his death. This is the one that has been most widely copied, and hence the best known, and is the one reproduced on the notes of the Revere Bank. All three portraits—the originals—are now owned by the Museum of Fine Arts in Boston.

At least two different engravings after the Stuart painting have been made by the American Bank Note Co. One of these is illustrated in the article on that company by Foster W. Rice in this issue of the JOURNAL. The other is the one shown on the Revere note. The first is reproduced by photogravure, and slightly enlarged, in the recently published 100th anniversary book by William H. Griffiths, *The Story of American Bank Note Company*.

The Revere Stamp

The 25c Revere stamp was issued at Boston on April 28, 1958, an anniversary date of the famous ride. It is one of a new regular series taking the place of the old Presidential series of 1938. The color is green.

According to official information, the design involving the portrait and the lettering, which is in conformity with the other portrait stamps of the series, is due to Victor S. McCloskey, Jr., while the frame design is attributed to Charles R. Chickering. As to the execution of the engraving itself, the portrait and frame are the work of Richard M. Bower, and the lettering, including the numeral of value, was done by the late John S. Edmondson—all these artists being employees of the Bureau of Engraving & Printing.

As mentioned above, the portrait is after the Stuart painting, but to our eyes it does not appear to be a particularly good copy. Comparing it with photographs of the original, and with the two engravings made by the American Bank Note Co., the head looks a bit narrow and elongated, and the mouth is not quite right. These faults, if such they are, can probably be attributed to the haste with which our engravers now have to work, to keep up with the deplorable outpouring of new issues.

Books About Revere

Since the appearance of the famous Longfellow poem, a great deal has been written about Paul Revere. The most exhaustive treatment is that by Elbridge H. Goss, *Life of Paul Revere*, in two large volumes published in 1891, containing 130 engravings. But what is considered the most outstanding biography is that by Esther Forbes, written with the aid of her mother Mrs. William T. Forbes, *Paul Revere and the World He Lived In*, which was published in 1942. "Authoritative, imaginative, and comprehensive" it has been described by another author, Clarence S. Brigham. In addition to the Copley portrait, mentioned before, it shows also reproductions of Stuart's paintings of both Revere and his wife. The author tells us that "Joseph Warren Revere paid Gilbert Stuart two hundred dollars for these portraits of his parents . . ."

But without a doubt the most interesting and valuable book for collectors in our field is Clarence S. Brigham's *Paul Revere's Engravings*, published in 1954 by the American Antiquarian Society at Worcester, Mass., of which he was Director until his recent retirement. Produced after some forty years labor is this magnificent volume of 181 pages, on heavy paper, containing 77 plates which show in 142 cuts all the known Revere engravings, copies of most of these being owned by the Society. The chapter of most direct interest to us is that on Paper Money. Many specimens of colonial and continental currency have been bought and sold under the erroneous impression that they were Revere's work—but it takes this authoritative volume to set us straight.

It seems a strange accident of history that the fame of Paul Revere should rest so largely upon a bit of verse that was written long after his death, in the 1860's. Until that time not a single dictionary of American biography so much as mentioned his name. Then Henry W. Longfellow composed his celebrated poem:

Listen my children and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April, in Seventy-five;
Hardly a man is now alive
Who remembers that famous day and year.

This immediately became a favorite and was quoted, recited and republished everywhere, and Revere was "made". But there was another who participated equally in that memorable night's ride to alarm the American patriots about the movement of the British troops, and his name was William Dawes. He was left out of the Longfellow story, a hero forgotten. It has fallen to another writer, Helen F. Moore, in a poem entitled

"What's in a Name?" to give Dawes his due:

'Tis all very well for the children to hear
Of the midnight ride of Paul Revere;
But why should my name be quite forgot,
Who rode as boldly and well, God wot?
Why should I ask? The reason is clear—
My name was Dawes and his Revere.

But Paul Revere has much more to his credit than his midnight ride. As Brigham says in the Introduction to his very fine book, "Revere's ride, as commemorated by Longfellow, was but one of the many incidents of a noteworthy and varied life. The silver which he engraved for many churches and private homes was widely sold, his caricatures and engravings were treasured in many families, his masonic connections gave him fame in fraternal circles, the bells which he manufactured hung in many New England steeples and the copper foundry which he established prospered and still exists today, known by his name."

So besides the fact that his portrait adorns one of our bank notes, we have abundant reason for approving the selection of Paul Revere to be honored on one of our postage stamps.

'Vision of St. Bernard' by Lippi Used for Vatican City Design

The December 10, 1953, issue of Vatican City (Scott's A58) commemorating the 8th Centenary of the Death of St. Bernard, shows a portion of the famous painting "Vision of St. Bernard" by Filippino Lippi (1457-1504), Florentine artist. This single design set was the work of Edmondo Pizzi. The stamps were rotogravure printed in the State Printing Plant under Ordinance No. 80, dated October 10, 1953.

Marian Stamps from Perugino and Michelangelo

Perugino's "Madonna" is shown on Italy's 25 lire stamp (Scott No. 663) and Michelangelo's "Piet" on the 60 lire stamp (Scott No. 664) issued December 31, 1954, marking the end of the Marian Year. Proofs perforated SAGGIO are known to exist.

MacKenzie Portrait Taken from Karsh Photograph

William Lyon MacKenzie on a 4c. stamp (Scott's A128) issued June 25, 1951, by Canada, was copied from a photograph taken by Yousuf Karsh, one of Canada's foremost photographers. This stamp was intaglio printed by the Canadian Banknote Company at Ottawa.

Source of MacDonough Vignette on Navy Stamp

Captain Thomas MacDonough on the 2 c. value (Scott's A264) of the Navy series issued January 15, 1937, by the U. S., is from an engraving by J. B. Forest, after a portrait by J. W. Jarvis.

Alonzo Chappel, 1828-1887

Prolific American Illustrator and Painter of Historical Scenes in the Period 1855-1885

By Oliver Ramsay

(Continued from JOURNAL No. 70.)

The art and craft of engraving in America has never been held in higher esteem than it was in the period 1850-1890. Every school of art and design gave courses under competent teachers in the large cities of the Eastern seaboard early in the 19th century. By 1846 in New York, as far north as 103 Canal Street, the New York Drawing Academy was holding sessions. That was a long way to travel in those days, but our 1846 author⁵ highly recommended it. He wrote:

. . . Drawing, painting and perspective are here taught and illustrated by a very extensive apparatus, and other unequalled features. Professor J. R. Smith is celebrated as one of the most successful teachers in the United States; many of our distinguished artists have been graduated from his school. Pictorial anatomy, lithography, and engraving are also taught at this institution. Separate classes for ladies and gentlemen. Tuition \$10 per Quarter . . .

An Early Art Colony

About the time the Civil War started, Chappel acquired a large, lake front tract near Middle Island, Suffolk Co., toward the easterly end of Long Island, New York. Here he built a new home and studio, rather large for those days, and in travel time far from the distractions of the city. Communication with his publisher posed no problems—his commissions were planned and laid out for a whole subscription number of each “fine work”. Once they were settled, he had only to meet deadlines for a broad range of portraits and historical paintings. The size of his home lends some credence to the theory that Chappel, in order to accomplish so much, must have had assistance. It is known that most of his portraits are copies of known works by famous artists, or of photographs. After he finished the face, a young artist under his direction might well have painted in the body and background Chappel wanted. This certainly would have speeded the work, and many a young artist would have been glad to live under the roof of the master and learn his technique.

Middle Island soon became an early art colony. Chappel was joined there by Mr. Fry of Johnson, Fry & Co., and by three other artists. A historian of Suffolk County,⁶ describing the fresh water lakes in salt marsh and sand dune country, wrote:

. . . To the largest of these, once called Gloves Pond, the name of Artists Lake has lately been given. This beautiful sheet of water lies beside the Middle County Road in the eastern part. Within a few years past considerable improvements have been made upon the adjoining property by parties from the City. The name “Artists Lake” was suggested by the circumstance that some of the new settlers followed the profession of picture painting.

Here at Middle Island the work of Chappel's last twenty-five years was executed. Before the Civil War he had painted the illustrations for at least three widely circulated subscription works: J. F. Schroeder—*The Life and Times of George Washington* (1857);

⁵ Ibid, p. 62.

⁶ Bayles, Richard M. *History of Suffolk County* (1874), p. 262.



U. S. 1885 Postal Card (UXTC2c).

Jesse Ames Spencer—*History of the United States*, in 36 parts (1858); Henry B. Dawson—*Battles of the United States* (1858).

Another whole series, written by E. A. Duyckinck, was illustrated by Chappel. Among them were: *National Portrait Gallery of Eminent Americans*; *National Portrait Gallery of Eminent Men and Women of Europe and America*; *History of the War for the Union*, in which Chappel shared the illustrating with Thomas Nast; *History of the World* (1869-1871); and *Lives and Portraits of our Presidents* (1865).

There was also one by Robert Tome for Virtue & Co., entitled: *Battles of America by Land and Sea*, in 3 volumes, to which Chappel contributed some designs. If you come across one of these entire subscription parts you have a gem, not so much for its monetary value as for its panorama of the art of engraving in this era. Surely they are to be found in some attic trunk or old farmhouse or a print shop off the beaten path. The New York Public Library⁷ would be glad to have it after you are through with it. So far as the writer knows this invaluable institution has the only file on Chappel in this country, but it is far from complete.

Stamp Designs

At least three Chappel paintings are known definitely to connect him with philately:

(1) An oil portrait of Thomas Jefferson, 16" x 12", commissioned for the *National Portrait Gallery of Eminent Men and Women in Europe and America*, by Johnson, Wilson & Co., between 1873 and 1876. Though most of Chappel's portraits were done in black-and-white, this three-quarter length seated "Jefferson" was rendered in a deep brown. Its last known (1939) owner was the then Capt. Harold J. Coolidge of Washington, D. C.

This "Jefferson" has always been believed to be an original in its entirety. But a \$5 note of the Bank of Chester, S. C., hand-dated Jan. 1, 1856, and given to the writer by Dr. Julian Blanchard, bears a portrait of Jefferson suspiciously like Chappel's, or vice versa.

When studying Chappel's work for sources of engraved philatelic designs, it should be borne in mind that he painted more than one portrait of many eminent Americans, and that they appeared as engravings five to fifteen years apart. The "Jefferson" source of the design of the 1c Jefferson, brown on buff postal card issued in 1885 was painted between 1873-1876. A full-length seated "Jefferson", quite like the issued design in facial characteristics, was done for Johnson, Fry & Co., in 1862.

The UPSS Catalog (1955) credits Chappel as the source of the portrait for the 1885 postal card. Thus Chappel lived to see one of his paintings used on a postal issue. It was

⁷ Most of the biographical material on Chappel in the Library's files was supplied by Mr. Herman H. Diers, Washington, D. C. The writer has made copious use of this research.



An engraving of Jefferson after an oil painting by Chappel done for Johnson, Wilson & Co. between 1873 and 1876. The source of design of the U. S. 1835 postal card.

The U. S. 3c Washington Inauguration Stamp, 1939. It is like Chappel's painting except that the railing was added by the stamp designer.



engraved for the Bureau by Lorenzo J. Hatch. Even if the Chappel "Jefferson" were not an original, Hatch worked from an illustration engraving of it. And no other known "Jefferson" resembles Chappel's.

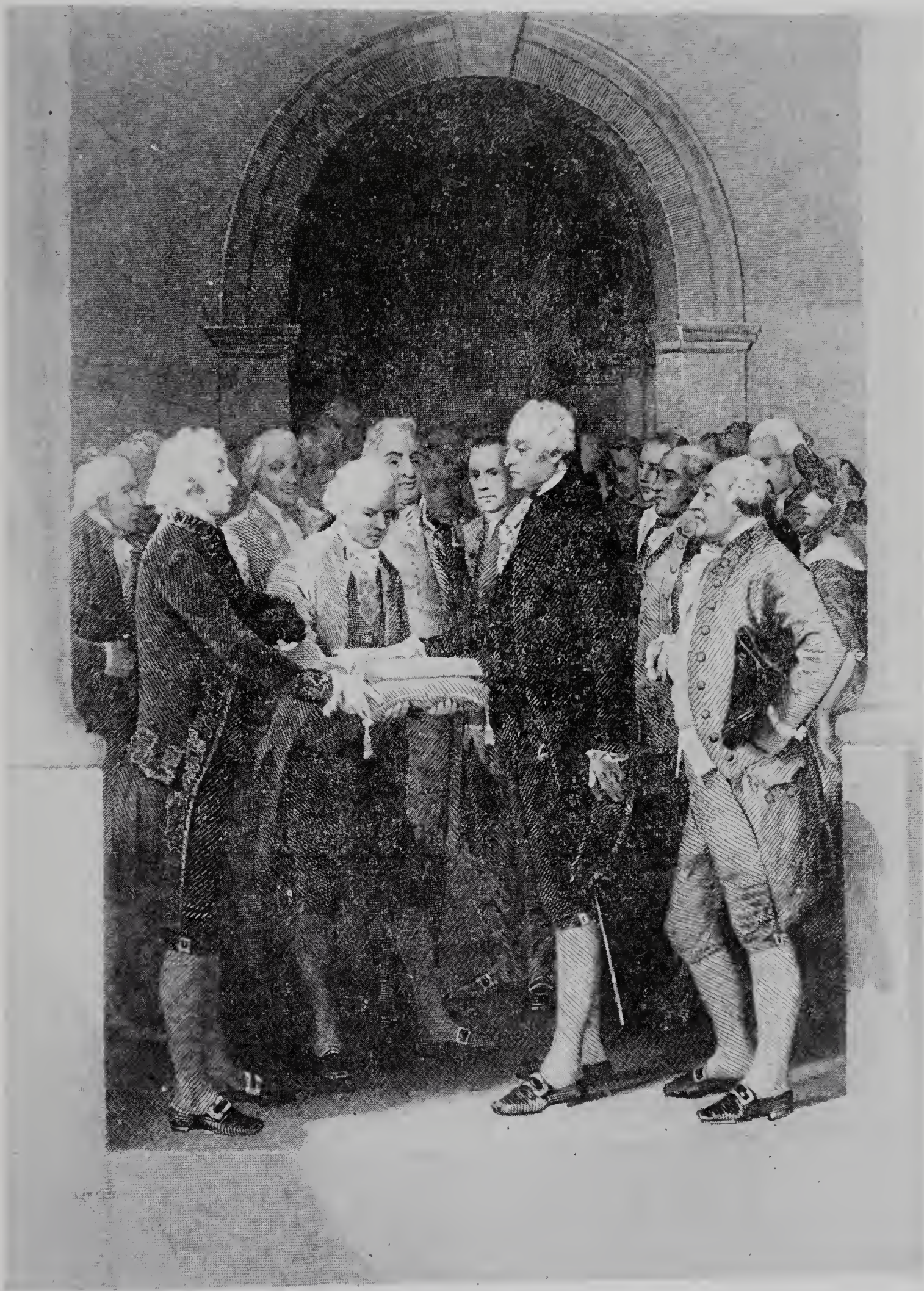
This was the postal card which gave the contractor, C. C. Woolworth at Castleton, N. Y., so much trouble.⁸ His ink suppliers were now using "gilsonite" as the color base of their browns. Since it was improperly refined, this natural asphalt (with sulphur compounds) clogged and corroded the plates used for surface printing. Corrective tinkering with the ink accounts for the wide range of browns on this postal card known as S7 (UX8).⁹

(2) The second Chappel source of a stamp design is his historical painting *Inauguration of Washington*, published as an engraving by Johnson, Fry & Co., in 1868. It bears no engraver's name because outside the bottom frame line are listed, from left to right, the names of the personages up front in the scene on the balcony of the old Federal Building in New York. They are in order: Livingston, St. Clair, Otis, Knox, Sherman, Washington, Steuben, and Adams. The original of this oil in colors was last known (1944) to be in the possession of Mr. Oscar T. Barck at 748 St. John's Place, Brooklyn, N. Y.

This painting supplied the central vignette of the 1939 3c bright red violet stamp (Scott No. 854) commemorating the sesquicentennial of Washington's inauguration as our first President. The admirable U. S. Post Office Department publication *Postage Stamps of the United States 1847-1959*, which records the sources of many stamp designs, fails to

⁸ See *U. S. Envelope World*, July, 1960, P. H. Thorpe.

⁹ See *ESSAY-PROOF JOURNALS*, particularly Whole No. 57, for research by George C. Slawson.



This engraving after a painting by Chappel was the source of design of the U. S. 1939
3c Washington Inauguration stamp.

include Chappel's painting in its compilation. Indeed, the fates seem to have conspired to doom Chappel to anonymity. Only one art encyclopedia¹⁰ has been found which so much as lists his name, and there his life span has been erroneously given as 1820-1885.

(3) A third design credited to Chappel is the portrait of Stephen Decatur on the 2c value (Scott #A264) of the 1937 Navy series of stamps. This was first reported by George W. Caldwell in the *ESSAY-PROOF JOURNAL*, Whole No. 70. It was originally engraved by G. R. Hall, who executed a number of Chappel paintings for the Johnson companies.

As the popularity of subscription fine works waned, Chappel turned to the illustration of de luxe editions of famous authors. His last two commissions were the design of plates, shared with Felix O. C. Darley, for *The Complete Edition of the Works of Shakespeare*, and, shortly before he died, a series of paintings to illustrate a six-volume edition of the poems of William Cullen Bryant.

Chappel died Dec. 4, 1887, at his home in Middle Island. He was buried in the graveyard of the Presbyterian church in that village. But the stone cutter who carved his grave marker seemed bent on collaborating with fate in Chappel's anonymity when he chiseled an extra "l" in his name, a form the artist in life never used.

Since design and engraving form the keystone of interest in philately and in the currency branch of numismatics, Alonzo Chappel's career is worth recording. Though not a Rembrandt Peale or John Trumbull, this self-taught artist earned a position unique in two ways:

(1) No American painter remotely approaches him in wealth of illustrative material ideal for engravers and scrupulously exact in historic details. The best among them vied for commissions to catch his art on plates.

(2) He was the only American illustrator whose historical paintings spanned the whole American scene, from his *Landing of Columbus* to his *Surrender of General Lee*.

Perhaps his finest epitaph can be found in a letter written in 1905 by the American artist Arthur Lumley who, in his own youth, had known Chappel. He wrote that this excellent illustrator, given humble beginnings and a hard, untutored climb to recognition, was "... a quiet, genial gentleman, who was ever ready to help and guide rising aspirants on the field of Art." Lumley wrote "on", not "in" the field of Art, for Art is as a battlefield where, after years of study, experimentation, and practice, victory rewards only a very few. But in Art victory itself is an elusive and transient thing, even as it was for Alonzo Chappel.

¹⁰ Mallett's *Directory of Artists*.

(Concluded.)

Kookaburra Used by Harrison for Australian Issue

The kookaburra or laughing jackass was used by R. A. Harrison in designing Australia's 6 pence stamp (Scott's A3) issued during August 1914.

Italy's 1960 Day of the Stamp Issue

L. Gasbarra designed Italy's 1960 Day of the Stamp issue, which appeared Dec. 18. It shows an old mail coach in black against a red posthorn.

'Works of Mercy' Issue by Grasselini

Vatican City's Nov. 8, 1960, issue of ten stamps entitled "Works of Mercy" were the design of Grasselini. They are multicolored, in photogravure.

The Autobiography of James Parsons Major, 1818-1890

Bank Note Engraver and Designer

Edited by Thomas F. Morris

(Continued from JOURNAL No. 70.)

Removal from the City to a Country Home in New Jersey

In the spring of 1872 I removed my family—excepting two married daughters—to Somerville, N. J. The continued occupation as modeler had so reduced my bodily condition I was seriously advised to seek a change of pasture etc. Mr. Jno. Gavit then Prest. of the Company urged me so to do, considerately adding that my position should remain in full force so long as I desired. A promise fully sustained. The continuous strain on ones ingenuity, or call it what you may, is to be fully realized by actual experience only.

By way of precaution, on the arrival of my family in Somerville I first hired a neat framed house with a garden patch thrown in and now came my first experience in growing vegetables in variety. After the wife and daughters had become accustomed & pleased with the change of environment, I bought a plot of ground measuring 100 x 300 & have since built a roomy & substantial dwelling together with barn, hen house & other required inclosures. On various parts of our lot we have in abundance this year of 1900, Pears, Apples, Grapes, Peaches, Plums, Blackberries, Black Cap Rasberries, Red Rasberries, Strawberries, early & late Currants in variety, and Quinces & Goose. In short a selection from the most desirable varieties of each fruit named. Can you blame an old man for rejoicing o'er the fact that each tree, bush or whatnot was planted, trimmed and generally cared for by himself at times when not plodding hour after hour at his usual vocation. And what gratification surpasses the both giving and receiving ripe, juicy fruits? Instances are not lacking whereby the practice of these inexpensive attentions, the good will of crusty neighbors has been secured. And yet 'tis well to admit the possibility of over doing a good thing. For instance! having permitted a poor half starved cow to pasture for a while in my brook lot, the owner claimed the right of her remaining therein for the season. His argument? Well, 'twas this—although I owned the land, the rains from above produced the grass and every living creature was entitled to a living; I had no just right to eject his cow. I advised the Irishman to remove to the City where Tammany's crew would give him a brotherly welcome, while the Boss would recognize in him the identical man for whom he has long been seeking.

This brings to mind our own Cow, Horse and Poultry and the great change effected as against a brick house on a 20 x 100 City lot surrounded on all sides by high piles of brick and mortar. Our dwelling in the City was originally numbered 66. A change having been made in the ward map, I was instructed to change the number of our house to 99. By merely inverting the brass figures the task was accomplished in ten minutes. And yet I was born on the thirteenth day of the month. Well, to continue our story. Since my withdrawal from the engraving desk, a large portion of the work essential to the neat appearance of the grounds generally, as well as the more laborious end of the job, has rested on my shoulders. With the result that from my city weight of 140 lbs. some 3 or 4 years since my weight had increased to 180 avoirdupois. Finding this condition a detriment to the successful cultivation of Strawberries and other low growing fruits, more abstemious habits were practiced. Today the old boy is in prime shape and thinks 160 lbs. weight marks the happy medium. Another explanation called for? All

right, here it is! Some years ago when working in the garden an old lady asked for instructions regarding some plant; the conversation was overheard by a newspaper reporter who craftily published it; since then I am the "Old Gardner" to the extent, that simple minded persons at times apply for information in regard to Fertilizers, Fungus growths, Phyloxera, June bugs, Mealybugs and Humbugs generally. These people usually leave in the belief that they know it all; but they don't, neither do I. Pray don't construe this as meaning that I withhold information gained by reading of others success or failings, or obtained by personal experience. My advice to those about to plant fruit trees would briefly be: consult those in your immediate vicinity whose trees and plants show a good and healthy growth and that bear fruits in flavor and appearance satisfactory to the senses. Then, with good soil, skillful pruning, persistent cultivation and thinning out, one may feel reasonably certain of choice fruits, in proportion to the good management displayed. While an improved condition of bodily health should prompt unstinted praise to the wise Creator for his manifold blessings.

My thoughts again revert to my family, resulting as follows: During our residence in Somerville both sexes of our family have taken active interest in the development of religious and social obligations. Of twelve children born to us, we have nine married yet living to share with us the lights and shadows of life. Of three absent daughters, two reside in New York City, the other in Connecticut. The remaining six, equally divided as to sex, we are happy to say are at present living conveniently near us. In one sense the visits of our children are unlike those of Angels—that they are not "few and far between", then again it may be said that they are equally acceptable. To complete our progeny we need add, seventeen grandchildren and four great-grandchildren.

Personally, during our residence in Somerville five unsought positions of honor have fallen to my lot, two of which were of costly experience, possibly awarded by the fates as my due share in the lottery of life. Aside from some sad reflections on the baseness born in some men and apparently sustained by the Old boy himself, I can yet whistle a lively tune and merrily sing "Oh! what's the use of sighing when time is on the wing" etc. Thanks to God and my parents for an inherited flow of good spirits. I regretfully state my wife is not enjoying good health. The trials of maternity and general care of so large a family has sadly impaired her former strength.

Recollections of New York in the 1830's

Now for some recollections of men and things dating from 1833. All Banks of discount were on Wall St. Two of prominence were on the northerly corners of Wall & William Sts. All such structures were modest in size and style. A church stood on or near the location of present Sub Treasury. The Tontine building on Wall St. near Pearl was conspicuous as to size. The Courier and Enquirer Newspaper was issued from Wall St. near Pearl. The most prominent dining saloons were Brouns on Pearl near Wall St., the other at intersection of Liberty St. and Maiden Lane. Downings Oyster Saloon—a very noted place, was on Broad St. near Wall. The Brokers assembled in the Merchants Exchange. Bryants Evening Post and also The Commercial Advertiser were issued from William St. near Wall. The Sunday Times was the first of its class, Edited by Major Noah. The "Sun Newspaper" and one named, I think, "The Transcript", were the first small sheets issued. At that time the larger papers were christened blanket sheets. I well remember Moes Y. Bach, & Jas. Gordon Bennett Sr. of the Herald. I could recite certain things in connection with the latter, but "let the dead rest"—an expression worthy of regard. Jas. Watson Webb was another prominent man in many respects.

I remember with pride hearing Daniel Webster deliver a speech or oration from the steps of the Exchange—now Custom House. The stern cast of features, the blue coat and brass buttons, I clearly call to mind. Among many men of prominence one could see at times on Wall St. Wm. Cullen Bryant, Cornelius Vanderbilt, Sr., Augustus Belmont, Sr., Daniel Drew, the Costers, the Brooks Brothers. These are a few of the

names that occur to me at the moment of writing. At intervals could be seen on B'dway, Henry Clay, Martin Van Buren and son John, Gen. Winfield Scott, Gen. Zac. Taylor, Genl. Anderson and "Old Tippecanoe and Tyler too". Add your brainy men the country through, and you are in form to realize that the City of New York was then as now the Metropolis of the Nation, with reference to investments and money matters generally. And yet money has been proclaimed as "the source of all evil". Of course the holders of such a belief are above the reach of contamination of filthy lucre. Why wonder that so many die young!

The public markets were located as now—that is, the Washington, Fulton and Catherine. The buildings as compared with the present were rickety shambles. Catherine market leading in the fish line, eel skinning competitions were frequent in the early hours of Sunday. Centre market was a long roofed structure built over a flow of water running directly through Centre St. It extended from Broome St. to or near Canal St. The building now on corner of Broome St. was erected about 1840. I was then living at 382 Broome St. where I experienced the first responsibility of married life. The name selected was Mary Louisa; as the result of traveling—today it reads Marie Louise.

Now a word or so as to travel. During the thirtys Kipp and Browns Stages ran from Christopher St. to foot of Wall St., to go farther north an extra fare was demanded and an Extra stage supplied. The fare on B'dway Stages was 10 cents. Gradually other lines were established. The southern terminus continued to Wall St. for years, and later to Whitehall St.

The Volunteer Fire Department was then in vogue and while duly credited with good service, the advent of the present admirable organization was hailed with delight and gratification.

Several distinct Military organizations were in vogue, each clad in a distinctive uniform. The Tomkins Blue, the Light Guard, the Governors Guard, were among the number—and others out of mind.

The Musical Bands were few. Dodworths for many years had the first call. This band had uniforms in keeping with different Military Companys. On occasion of any public demonstration each leader of a band would divide his men, mix in the required number of dummies duly instructed as to swelling of Cheeks, movement of fingers etc. And off they would go, tooting to the girls left behind them.

The principal streets were macadamized, the avenue roads were of natures providing. As traffick increased so did the dust and as B'dway usually received the first benefit of improvements, the macadam method on this street was discarded for cobble stones followed later on with square blocks of stone.

The water supply came chiefly from pumps and wells. The lower part of City was provided with fire hydrants furnished by some company—probably the Manhattan. Wag-gons drawing Knapps spring water were daily in evidence throughout the business district. This spring was located on cultivated land somewhere south of 30th St.

A drive to Harlem taking in Red House Tavern was a something to talk about. While a trip to Kingsbridge by way of Madam Jumels mansion and Washington Heights required considerable preparation. On the Banks of the Harlem River near Kingsbridge stood an old fashioned country Tavern patronized chiefly by sober sided men practicing the instructions of old Isaac Walton in reference to fishing. On the banks of the Hudson River about Fifteenth St. stood an old block building called the White Fort and known to the boys as the west side bathing place. The natural beach afforded easy access to the water while thousands of timber logs greatly added to the sport of diving and swimming.

Our grand Central Park was then unknown, as were the hundreds of squatters living in unlawful possession of much of the property. And yet substantial buildings inhabited by substantial persons were not lacking. These were distinguished as "out of Town Nabobs". When the Central Park was first suggested many prominent men favored the purchase of Jones' Wood. This property embraced a growth of noble trees located east

of Third Avenue and extending to the East River, including the fine property of Recorder Riker familiarly known as Dicky Riker. At a partition sale on May 21st, 1852, following the death of John Jones I bought two lots on Second Ave. near 73rd St. paying for each lot of 25 ft. 6½ inch. x 100, \$460 each. Soon afterwards the authorities caused a line to be ploughed through the soil on each side of st. and then proclaimed the road open to the public. For this favor each owner was assessed in the modest sum of \$500 on each lot 25 x 100. Fearing similar bills for improvements to follow in the future, about the year 1860 I sold these lots to a contractor for \$5000 pr. lot, spot cash. The purchaser was a native of ould Ireland, rough in appearance yet a good straightforward fellow.

During our residence on Broome St. in order to reach Wall St. early, I walked by way of Centre St. Soon after the completion of "The Tombs" or City Prison on Centre St. one summer morning on nearing the Tombs I saw Old Hays apparently waiting for some one, the moment I reached the building he placed his arm on my back exclaiming in a rough voice: "you'r jest the man I was looking for." It seems a poor fellow had died in his cell during the night and a Coroners Jury was requisite. The old man Hays had caged eleven jurors so that go I must and did. After returning a verdict of Delirium etc. the Coroner invited all the jury to a three cent rum shop, called for thirteen lemon-ades and skedadled \$1.64 in pocket. This Chief Constable Hays was a very powerful man of medium height he was stern in action and much feared by evil doers. He had two sons also noted as detectives and court officers, one of them with the grip of one arm could hold the worst ruffian helpless.

(To be continued.)

Columbus Sketch Provided Haiti Nativity Design

Fort Nativity shown on Haiti's 50c. airmail stamp (Scott's AP27), issued December 15, 1954, was copied from a sketch reported to have been drawn by Christopher Columbus on Christmas Day 1492.

Cooch Designed George VI New Zealand Stamps

In 1938 New Zealand issued the King George VI stamps in the values of ¼, 1 and 1½ pence (Scott's A79). W. J. Cooch designed the frame. The portrait was engraved after a picture taken by Dorothy Wilding Portraits, Inc.

East African Definitives Designed by Michael Goaman

The 16-denomination definitive issue of East African stamps issued in October 1960 were from the drawing board of Michael Goaman.

Sallberg and Slania Created Sweden's Branting Stamp

Harald Sallberg was the designer and Czeslaw Slania the engraver for the two stamps issued November 23, 1960, by Sweden in honor of Hjalmar Branting, leader of the Labor Party, and three times Prime Minister during the 1920-25 period. The stamps, 15 öre, red, and 1 krona 70 öre, bluish gray, marked the centenary of Branting's birth. He had been prominent in the political labor movement in Sweden from its founding in 1889 to his death in 1925.

Monsieur Ovré

French Designer & Engraver

By George W. Caldwell

Although we have no knowledge of this artist's formal education in art, we can set down in this piece a few facts concerning his work in the field of postage stamp art.

Prior to his debut in this form, he had designed and engraved art forms in black and white and in color. He also was familiar with engraving on copper and also on wood. In the meantime, by research and study, he prepared himself for the day when he might be invited to design and/or engrave a postage stamp. He was fully aware that this field differed materially from other art forms.

Stamp artists aim to produce an art miniature that will meet government regulations regarding security against counterfeiting and which will withstand the rigors of the several production steps including a reasonable life expectancy in the printing phase. Ouvre undoubtedly had a practical knowledge of the technics required.

At a meeting of the Paris Philatelic Club more than two decades ago, Ouvre remarked that he experienced an immense amount of pleasure in working on his first stamp. Many others followed, some of which we list below. All these were engraved by this artist.

In this list we give only the data necessary for identification. The year of issue serves only to give the initial appearance of the design. The denominations and subsequent issues of the design have been omitted, as such information is available in general catalogs. The subjects of the designs are limited for the same reason.

First Issued	Scott's Design	Subject
FRANCE		
1934	A51	Joseph-Marie Jacquard
1934	A52	Jacques Cartier
1935	A57	Victor Hugo
1935	A58	Cardinal Richelieu
1935	A59	Jacques Callot
1936	A67	Jean Leon Juares
1937	A76	13th International Ry. Congress
1938	A88	Clément Ader
1938	A91	Jean de La Fontaine
1939	A95	Paul Cézanne
1939	A104	Porte Chaussée, Verdun
1939	A107	Bridge at Lyons
1940	A108	George Guynemer
1943	A127	Antoine Lavoisier
1935	SP14	Symbolic of Music
1936	SP15	Statue of Liberty
1936	SP17	Jacques Callot
1936	SP19	Louis Hector Berlioz
1936	SP20	Victor Hugo
1938	SP32	Memorial Monument
1940	SP57	Marshal Ferdinand Foch
1941	SP70	National Relief Fund

First Issued	Scott's Design	Subject
FRANCE (Continued)		
1941	SP82	Arms of Lyons
1942	SP89	Alexis Chabrier
1942	SP102	Arms of Nice
1943	SP116	Francois Clouet
1943	SP120	Henry IV
1936	AP3	Airplane & View of Paris
MONACO		
1939	SP14	Marie de Lorraine
1942	SP30	Honoré IV
1942	SP34	Albert I
FRENCH OFFICES IN MOROCCO		
1939	A27	Sefrou

There is no pretence to completeness in this listing. However, it does give some idea of Ouvré's industry in pursuit of his profession in the field of postage stamp engraving. Editor Lidman would welcome further information about this artist for publication in a future JOURNAL.

The E. Pauline Johnson Stamp of Canada

In recognition of the gains made by Canada's Indians and their significant contributions to the development of Canada in many fields, Canada issued a 5 cents stamp March 10, 1961, delineating a portrait of E. Pauline Johnson, the famed Mohawk poetess. In the background of the brown and dark green stamp is a picturization of Miss Johnson as a Mohawk princess. The stamp was designed by B. J. Reddie of Ottawa.

New Zealand Christmas Stamp from Rembrandt Painting

The 1960 Christmas stamp of New Zealand was reproduced from Rembrandt's painting "The Adoration of the Shepherds", which hangs in the National Art Gallery, London. It appeared in brown and red on buff-colored paper.

Czechoslovakia: Designers and Engravers

Ota Janecek was the designer and Jiri Svengsbir and Bedrich Housa the engravers for the October 1960 issue of Czechoslovakia depicting fresh water birds. Alfons Mucha (1860-1939) who designed the first Czechoslovak stamp, the "Hradcany", was presented on the December 1960 60kcs marking Postage Stamp Day. It was designed by Max Svabinsky and engraved by Jindra Schmidt.

Vatican City's 1960 Christmas Stamps

Vatican City issued two "Christmas" sets of stamps for 1960, according to Pierson Ostrow. Three stamps honored the birth of Christ, and three were issued for St. Vincent de Paul and Saint Louise de Marillac. The Nativity set was designed by Grassellini after a painting by Gherardo della Notti/(Gerard van Honthorst), and shows the Nativity scene. The 40 lire and 70 lire of commemorative set were designed by L. Gasbarra and E. Pizzi, and shows a portrait of St. Vincent de Paul on the 40 lire, and Saint Louise De Marillac on the 70 lire. R. Mura and E. Pizzi designed the 300 lire showing a meeting between the two saints.

Roumania

Proofs for the 1893 Issue on Watermarked Paper

By Eduardo Cohen



Figure 1

The Roumania issue of 1893 (Stanley Gibbons No. 340 and following) is very rich in color-proofs, printed on paper without watermark or, some of them, on paper with watermark PR. Nevertheless I possess in my collection two pieces with another watermark, which I am going to describe as follows:

The first item is a block of twenty-four pieces of the 25 Bani stamp, printed in blue, on a sheet of $10\frac{1}{2} \times 18$ cm (Figure 1). This paper presents a new watermark, consisting of a crown, with the letters T.R. below it. This watermark is composed of a rectangle of $9 \times 12\frac{3}{4}$ cm, divided in eight squares, each containing the crown and the two letters mentioned above (Figure 2).

The second item is a block of twelve pieces of the 25 Bani stamp, representing the left half of a sheet similar to the one described above, printed in lilac-brown. The sheet

Back Numbers of

The Essay-Proof Journal

*are available upon application to
the Secretary*

KENNETH MINUSE

1236 Grand Concourse, New York 56, N. Y.

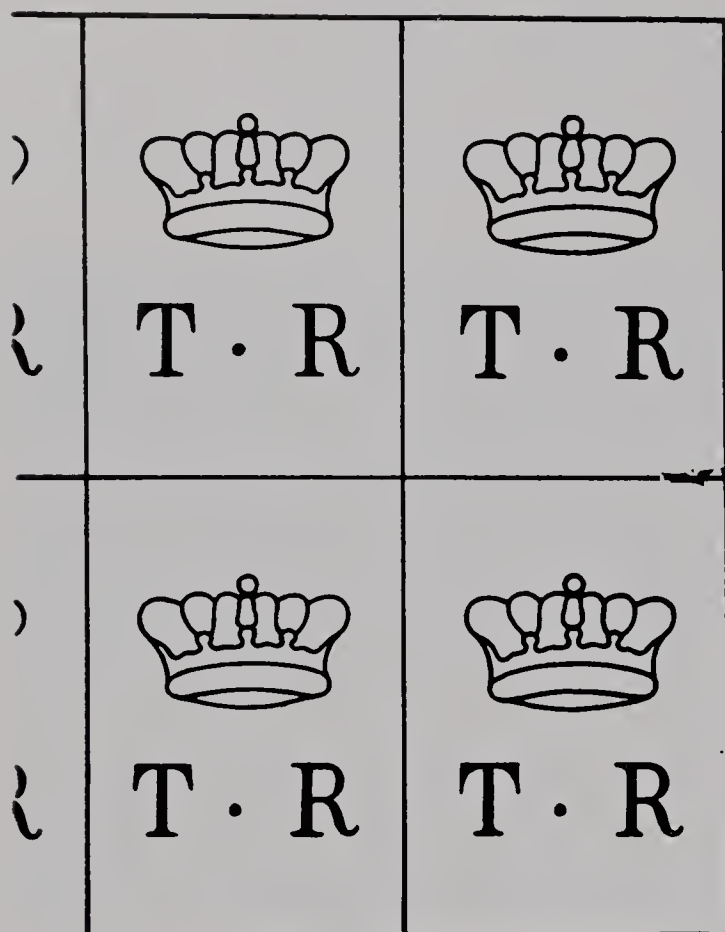


Figure 2

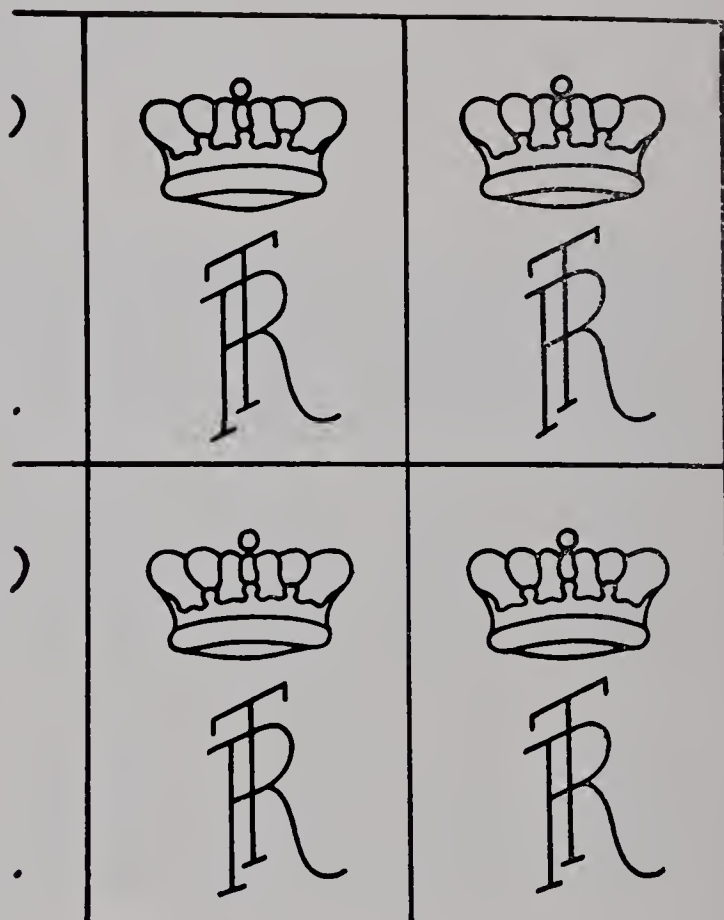


Figure 3

shows a watermark of the same dimensions as those mentioned before, carrying also the crown and the letters T.R., but in this case the latter ones form a monogram. (Figure 3).

None of these two watermarks has ever been used for stamps. It is possible that they may have been used for duty stamps and that the two letters are an abbreviation of the words "TIMBRU REGAL".

I believe that both of these proofs were made in 1900, when these stamps were issued on paper carrying a big watermark representing a Coat of Arms (Stanley Gibbons No. 394-403). By the way, the paper of both these proofs is lightly tinted pink at the back, exactly as is the case with the paper of the issue of 1900.

Should some of the readers of this article know other stamps carrying this watermark, I would be grateful for their letting me know about it.

Designers of 1961 U. S. Easter Seals

Designs for the 1961 Easter Seal poster and the twin Easter Seals were the work of Daniel Wallace Keefe, vice president and senior art director, and James D. Webster, art director, both of McCann-Erickson Advertising Agency, New York. The poster, in muted tones of blue and grey, featured the portrait of a small boy on crutches. It carried the appeal "Help Easter Seals Fight Crippling." The twin seals are in bright shades of blue and green in stylized designs of a boy on crutches and of the Easter lily emblem of the Easter Seal Society. Both bear the message "Easter Seals Help Crippled Children."

Paraguay's 19th Century Stamps

The majority of Paraguay's 19th century postage stamps were lithographed by private printing firms in Argentina.

An Irish Mystery "Essay"

Being An Enquiry Into the "Valdivia Heads"

Submitted by Dollard.

Some little time ago our attention was attracted to an essay which was stated to have been put forward by Messrs. Dollard Ltd., the Dublin printers, in 1922, at a time when they were making a bid to secure the stamp printing contract of the Free State Government.

The design of this item was an obvious reproduction of the 2 centavos of the 1911 issue of Chile showing a portrait of Pedro Valdivia. Now Valdivia was a colleague of Pizzardo by whom he was sent in 1540, to conquer and settle the strip of land running down the western side of what is now known as South America, and which came to be called Chile. This he did, founding the present capital, Santiago, in 1541 and subsequently other towns such as Le Serena, Concepcion, Villarica, Imperial, Valdivia and Angol. Twelve years later he was killed while fighting the local Indian tribes who had risen against the invaders.

It was difficult to see the connection between this Spanish adventurer of the sixteenth century and the newly formed Irish Free State of 1922.

There is no question as to the status of these Essays. They are listed in Vol. 1 of the Encyclopaedia of British Empire Postage Stamps on p. 403 where they are described as being in sheets of 24 (4 x 6) imperf. in ten single colours, and also perf. 11. They exist imperf. in the following colours:—mauve, violet, vermilion, sepia, grey-green, red-brown, bright blue, light blue, orange, chocolate, and in the same colours perforated with the possible exception of the chocolate, of which we have not seen a copy.

It seems firmly established that Dollards did in fact submit these essays and as they are an exact,—one might almost say photographic,—reproduction of the Chilean stamp, minus the lettering, "CHILE CORREOS" and "Centavos," we wrote to the American Bank Note Co. of New York, who were responsible for the printing of the original stamp in 1911, and enquired whether they had been approached by, or had given permission to, the Irish firm for the production of their design.

In a courteous reply under the date April 15th 1959, Vice-President Murray M. Wise wrote,

"We regret that we have been unable to find any reference in our records to having given the Irish printers permission to use our designs. . . . For your information, this would be contrary to our established policy."

We sent a copy of this letter to T. E. Field, the foremost specialist in Irish stamps in this country and he submitted the problem to the members of the Irish Study Group, and more especially to F. E. Dixon of Dublin and Rosslare Harbour, who replied as follows:—

"I have never found cause to question that these emanated from the house of Dollard, but I have never been satisfied about their status. To my eye they seem likely to have been purely internal trials, i.e. intended to test the firm's equipment and inks. They were probably offered through the trade by the same channel as was used for "proof" overprints. I will try to find out if examples are preserved at the G. P. O. with the official collection of essays—a collection I have never seen, but have heard of."

Mr. Dixon again wrote on 2nd July:—

"To-day I can produce an answer to the "Valdivia" enquiry and enclose a copy of the official reply to my query. This raises the status of the items in question to a



higher level than I had assigned, by proving that examples (and the plate) were submitted to the Department of Posts and Telegraphs. Thus, although not true "Essays," they fall not far short and are essential to the full story of the Stamps of the Republic of Ireland."

With the letter from which the foregoing is an extract, was enclosed the following copy letter from the G. P. O. Dublin.

1 July 1959.

"Dear Mr. Dixon,

As Mr. Scannel is abroad, I am replying on his behalf to your enquiry about the "Valdivia Essay."

While we have not been able to unearth anything relevant in the way of contemporary correspondence filed in registered papers, we have in our possession what is, perhaps, even better: we have (1) a printing plate (sic) and associated 'original drawing designed by Messrs. Dollard for the purpose of securing the contract for the printing of the permanent design issue' (an entirely original concept for a Saorstat Stamp and has nothing to do with the Valdivia portrait); (2) a printing plate (sic) for reproducing the Valdivia adaptations; and (3) proofs from plate (2) in mauve and red-brown, each sheet 4 x 6 imperf.

A descriptive card (obviously aged) is still attached to each of the items. The words quoted are taken from the card affixed to item (1). What the cards on the remainder say is:

Item (2) 'Messrs. Dollard, Printing House, Dublin. Another plate designed to show specimen of printing.'

Items (2) and (3) each. 'Messrs. Dollard, Printing House, Dublin. Proof of plate X (the number given as X being that of item (2)).'

The significance of all this is, I think, clear. Messrs. Dollard, having done some overprinting of stamps for the new postal administration, sought a contract for printing its permanent stamps, and in support of their approach submitted the material described above. The "Valdivia" effort was not intended as a design, or the basis of a design, for an Irish stamp; it was produced merely to demonstrate the firm's competence as stamp printers.

What I have written above is, I feel, sufficiently coercive to enable the Department to pronounce that the items in question—sheets of 4 x 6 imperf., bearing the Valdivia portrait without inscription—were not intended as a design, or the basis of a design, for an Irish stamp, but were produced by Messrs. Dollard merely to demonstrate their competence as printers at a time when they were seeking a contract for the production of the new Irish permanent series of stamps then impending. You may 'quote us on that.'

Yours sincerely,

P. COLLINS."

It would appear therefore that these "Valdivia" labels are not essays in the accepted sense for the design of a new Irish stamp, but are specimens of the quantity of printing

Call for Annual Meeting

As directed by the Board of Directors, I hereby call the Annual Meeting or Convention of the Essay-Proof Society and announce it as required by the Society's By-Laws.

The Annual Meeting for 1961 shall be held at the Jefferson Hotel, Atlantic City, N. J. on October 28, 1961, at a time and place to be posted on the bulletin board in the lobby of the hotel, and will be in session until all business which may lawfully come before the Meeting shall have been transacted. The Meeting may be recessed for such periods as may be deemed advisable during its continuance.

The election of Directors to replace those whose terms expire, and such other business as is provided for in Article III of the Society's By-Laws shall constitute the Agenda.

KENNETH MINUSE, *Secretary*.

which Messrs. Dollard could produce. They are in fact on a par with the examples of "engine-turned" backgrounds prepared by Perkins, Bacon & Co., and utilised to show the excellence of their engraving, or the *timbres de fantaisie* prepared, with the same purpose in view, by any of the other important printers. They must be regarded therefore as specimens of printing and not in any sense essays for a stamp.

Why was the Chilean design chosen for this purpose? No one seems to know, but there is no doubt that it was produced without permission either of the Chilean Government or the American Bank Note Co. In other words it was "pirated."

There is little need to add that we are greatly indebted to both the distinguished "Irish" specialists, T. E. Field and F. E. Dixon, for having unearthed the information on which this note has been based.

Editor's Note: Reprinted from *The Philatelic Journal of Great Britain*, July-September 1959, with permission.

Trucial States Series by Goaman and Farrar-Bell

The new series of stamps for the Trucial States released in January 1961 were from designs by Michael Goaman and C. Farrar-Bell. Mr. Goaman, who designed the seven low-valued stamps, is a free-lance designer who specializes in postage stamps. He had previously designed for Great Britain the 4d Coronation stamp of 1953, and stamps for several other Commonwealth countries. Mr. Farrar-Bell, designer of the four high value stamps, has also designed several British stamps, including the current 2½d, 3d, 4d and 4½d stamps, as well as the 1 shilling 6 pence Coronation stamp, and the 6d printed on air-letter-forms from 1953 to 1957.

Back Numbers of

The Essay-Proof Journal

are available from the Secretary

KENNETH MINUSE 1236 Grand Concourse, New York 56, N. Y.

Czechoslovakia

Two Essays for the First Issue.

By John Velek

Not many essays of the first issue of Czechoslovakia (The Hradcany) have come to light. Probably not many exist. In the period between the declaration of the Czechoslovak Republic on October 28, 1918, and the issuance of the first Hradcany stamps on December 18, 1918, not enough time elapsed to do much experimenting with designs.

Alfons Mucha, foremost Czech artist of the time was pressed into service to rush a suitable design to advertise the new Republic. He chose the Hradcany, home of the Bohemian kings and seat of the modern Republic as the central motif of the stamp. This he surrounded with a decorative design which included the symbolic linden leaves and the two roosters proclaiming the birth of a new Republic. Prague's largest printing plant, the Grafic Union was commissioned to do the printing of the stamps.

An article by the late Joe Lowey, reproducing some of Mr. Mucha's drawings of various parts of the design appeared in *The American Philatelist* in the Nineteen-Thirties. Their whereabouts today is not known to me. Two or three essays have been illustrated in the Czech press over the years but the two essays illustrated are the only ones that have been seen by the author. They were brought to this country by a well known Czech dealer who acquired them from a source believed to have been close to the Grafic Union.

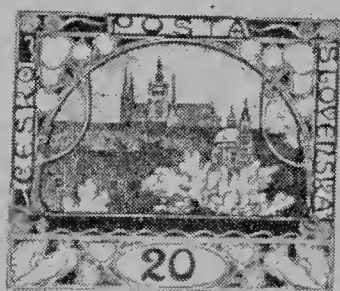
The essays measure about $4 \times 4\frac{3}{4}$ inches and are printed on heavy white paper. The top item, #4pa (number from Billig's Specialized Handbook #10), differs from the issued stamp considerably in that the entire panel surrounding the central design has a white background. It is known in dark red, light green, light brick red and light brown. The bottom item in the illustration, #4pb is very close to the design used for the 100, 200 and 400 heller values, Scott #8 to 10. Only the long ray over the sun is missing. This design was not used for the 20h value shown, as the values from 3h to 40h, Scott #1 to 7 used a similar design but with the inscription in white on colored panels. The essay illustrated is the only copy known to me and is in the brick red color of the 40h stamp.

If any readers have other essays, it would be appreciated if they would send them to me to be recorded.

American Philatelic Congress Meets in Philadelphia

The American Philatelic Congress will hold its twenty-seventh sessions in Philadelphia on November 3, 4 and 5. The annual gathering, in the city of the Congress' birth, will be at the Adelphia Hotel in conjunction with a SEPAD exhibition, the annual display of the South East Pennsylvania and Delaware Philatelic Society, of which Robert B. Brandeberry is president. In addition to the Congress sessions, the SEPAD dinner on Saturday night, November 5, will witness the first presentation of the Eugene Klein Memorial Award. This award, named in honor of the founder of the Congress, is for philatelic research by a member of the organization. This year's award is for published works during 1960. Other Congress awards also to be presented at the dinner, are the Walter R. McCoy Award, for the best article in the annual Congress Book, and the Jere. Hess Barr Award, for the best presentation of a paper at the Congress sessions.

In addition to the Congress sessions at SEPAD, there will be meetings of the Germany Philatelic Society, the Postal History Society of The Americas, the Israel Stamp Society and a regional meeting of the members of the Bureau Issues Association.



Secretary's Report

By Kenneth Minuse, *Secretary*

1236 Grand Concourse, New York 56, N. Y.

Members Admitted

977	Wait, George W., 147 Ridgewood Ave., Glen Ridge, N. J.
978	Brizzard, Alvin E., 8511 Canterbury Ave., Sun Valley, Calif.
979	Wright, Russell W., 2090 Lilly Drive, Thornton 29, Colo.
980	Fuld, Dr. George J., Box 6047, Baltimore 31, Md.
981	Siegel, Bob, 55 West 42 Street, New York 36, N. Y.

Applications Received

982	Rosenberg, Howard M., 1209 DeVere Drive, Silver Spring, Md. (Paper Money) By Julian Blanchard.
983	Stark, Leonard W., 25 N. Dearborn Street, Chicago 2, Ill. (Coin Dealer, Bank & Confederate Notes) By Glenn B. Smedley.

Change of Address

C63	Barrett, D. O. to P. O. Box 1321, Omaha 1, Nebr.
974	Brown, Dr. Warren F. to 709 Sixth Ave. S. W., Rochester, Minn.

Deceased

896	Argenti, Nichols
-----	------------------

Enumeration of Membership

Number reported in JOURNAL No. 70	260
Gains	5
Losses	1
Net membership in this JOURNAL No. 71	264
Non-members subscriptions	10

Call for Annual Meeting

As directed by the Board of Directors, I hereby call the Annual Meeting or Convention of the Essay-Proof Society and announce it as required by the Society's By-Laws.

The Annual Meeting for 1961 shall be held at the Jefferson Hotel, Atlantic City, N. J. on October 28, 1961, at a time and place to be posted on the bulletin board in the lobby of the hotel, and will be in session until all business which may lawfully come before the Meeting shall have been transacted. The Meeting may be recessed for such periods as may be deemed advisable during its continuance.

The election of Directors to replace those whose terms expire, and such other business as is provided for in Article III of the Society's By-Laws shall constitute the Agenda.

KENNETH MINUSE, *Secretary*.

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York 56, N. Y., for sales of British North America essays and proofs.

Sol. Altmann, 65-20 Parsons Blvd., Flushing 65, N. Y., for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every Journal Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

The Catalog Committee receives lists of prices realized from many auctioneers covering essays and proofs of many countries. Lack of space compels us in most cases to limit our reports to those of the United States and British North America, as these appear to be the countries where most of our members' interest lay. However, we will be glad to supply this information for any country, if available. Send lists to Kenneth Minuse, 1236 GRAND CONCOURSE, New York 56, N. Y. with stamped, return envelope.

H. R. Harmer Ltd., London, Eng. Sale of March 13, 14, 1961.

Specialized Great Britain Collection

1870	1½p green, plate essay on wove paper, without corner letters 32E	\$106.40
	1½p rose-red, imperf. plate proof on Dr. Perkins blue experimental paper, part o. g., a horiz. pair from lower left corner of sheet with plate No. 1	32P7 89.60
1862	3p carmine-rose, with white dots on imperf imprimatur copy	37P 39.20
	3p another copy with trial perforations, as usual some perfs. irregular	37P 75.60
1867-80	2sh blue, o. g. imperf. imprimatur copy from Plate 1, with sheet margin at top	55P 30.80
	2sh blue, as above, but from Plate 3, rare	55P 86.80
1873-80	1sh green, part o. g. imperf. imprimatur copy from rare plate 14, margins all around	64P 84.00
	4p vermillion, imperf. imprimatur copy from rare Plate 16, deep color, large margins	69P 89.60
	4p sage-green, watermark Large Garter, imperf. imprimatur copy from rare Plate 17, large margins	70P 117.60

H. R. Harmer Ltd., London, Eng. Sale of Mar. 20, 21, 1961

German East Africa

1900	2r blue, large die sunk proof on parchment
------	--

Harmer Rooke & Co., Inc., New York, Sale Jan. 25, 26, 27, 1961

Canada

1897	½c-\$5. Jubilee, complete set on card in issued colors, v.f.	50-64P4 125.00
------	--	----------------

New Brunswick

1851	1sh. black trial color plate proof on card, pair with margin sheet, v. f.	3TC4 13.00
		5E 15.00
1860	5c Connell, brown, plate proof, v. f.	
	5c Connell, orange, trial color plate proof on India, mounted on card, v. f.	5E 8.00

Newfoundland

1932	2c green, large die proof on wmkd. paper v. f.	183P1 18.00
	5c deep violet, large die proof on wmkd. paper	191P1 18.00

J. N. Sissons Ltd. Toronto, Ca., Sale of Mar. 29, 30, 1961**Canada**

1851-2	6p grey plate proof on India, block of 4 with vert. "Specimen" in orange, v. f.	2P3S	47.50
	10p claret, small die proof from Trade Sample Sheet.....	7P2	21.00
	10p green, small die proof from Trade Sample Sheet.....	7P2	26.00
1888-93	20c vermilion, plate proof on card, v.f.....	46P4	20.00
	20c vermilion, plate proof on horiz. pair.....	46P4	40.00
	20c vermilion, plate proof on vert. pair.....	46P4	31.00
	20c vermilion, plate proof on block of 4	46P4	80.00
	50c blue, plate proof on block of 4	47P4	87.50
1897	3c green, trial color large die proof	53TC1	92.50
	3c purple, trial color large die proof	53TC1	90.00
	3c yellow-bistre, trial color large die proof, signed "Three dollars, W. M. PMC"	53TC1	160.00
	3c brown, trial color large die proof	53TC1	100.00
	3c orange, trial color small die proof	53TC2	15.00
	3c brown-lake, trial color small die proof with "American Bank Note Co., Ottawa" imprint at bottom	53TC2	45.00
	5c blue, plate proof on India on card, block 4	54P3	28.00

Robson Lowe Ltd. London, Eng., Sale of Mar. 22, 1961**St. Helena**

1922	1sh. 6p and 10sh. black, large die essay on card with blank "Badge of the Colony" tablet, each handstamped "AFTER STRIKING" and each with mss. initials, dated 31.3.22 and 13.4.22 respectively	88, 93E	43.10
------	---	---------	-------

Mauritius

1860-63	1p purple-brown, plate proof on thin hard paper, a corner pair showing serial number "145"	24P7	29.40
	1p black, small die essays (2) of different states of the die....	24E	35.00

Jamaica

1860	1p black, two different essays on glazed card showing different stages of the showing of the laurel branch	1E	42.00
	4p black, three different essays on glazed card, showing different stages of the die. One early one, one with central lined background not completed and one with figures "4" just scratched in spandrels	4E	54.60
	6p black, two essays on glazed card, showing different states of the die	5E	42.00
	1sh., black, incomplete die essay on glazed card	6E	20.30

Hong Kong

1862-63	18c (1862) and 4c (1863) black, trial color small die proofs on glazed card	4, 10TC2	32.00
---------	---	----------	-------

British Honduras

1879	4p black, trial color large die proof on card, marked "BEFORE STRIKING" "May 31, 1879"	10TC1	28.00
------	--	-------	-------

Bermuda

1880	1p black, trial color large die proof on card, marked "BEFORE STRIKING" "14, Nov 79"	15TC1	37.80
1920	2p black, large die essay on glazed card, with central vignette missing, marked "BEFORE STRIKING" and mss. date 21.9.20....	57E	30.80

H. R. Harmer Ltd., London, Eng. Sale of Apr. 17, 18, 1961**St. Vincent (Perkins Bacon Proofs)**

1861	6p black, trial color small die proof on India mounted on small card	1bTC2	84.00
	1p rose-red, plate proof, horiz. pair	1P	35.00
	1sh rose-red, plate proof, large margins	4TC	134.40
	1sh black, plate proof, horiz. pair	4P	35.00

(De La Rue Proofs)

1881	½p black, trial color plate proof, horiz. pair	24TC	19.60
	1p black, trial color plate proof, horiz. pair	25TC	21.00
	4p black, trial color plate proof, horiz. pair	27TC	19.60
	6p black, trial color plate proof, horiz. pair	28TC	19.60
	1sh black, trial color plate proof, horiz. pair	28ATC	18.20
1880	5sh blue, defaced die proof on thin wove paper	29P	37.80
1883-89	1sh light-brown, trial color finished proof on watermkd paper, perf 14 with "ROYAL" cert.	53TC6	147.00

H. R. Harmer Ltd., London, Eng., Sale of April 10, 11, 1961

Canada

1898	2c Map., grey-black, trial color plate essay, without Oceans and Possessions in color, pair, v. f.	85-TC5	52.40
------	---	--------	-------

Cook Islands

1920	½p black, plate essay of center vignette, horiz. pair on gummed paper, v. f.	61.5	14.70
	1½p black, large die essay of center vignette on white wove paper, v. f.	63E1	32.20
	1½p black, plate essay of center vignette, horiz. pair on gummed paper, v. f.	63E5	14.00
	1½p black, plate essay of center vignette, horiz. pair on gummed paper, perf. v. f.	63E6	14.70
	3p black, large die essay of center vignette on wove paper, v. f.	64E1	32.20
	6p brown, plate essay of center vignette, horiz. pair on white wove paper, v. f.	65E5	14.70
	1 sh. black, large die essay of center vignette on wove paper, v. f.	66E1	32.20
1927	2½p black, plate essay of center vignette, horiz. pair on white wove paper, v. f.	76E5	14.60
	4p, black, as above	77E5	13.30

New Zealand

1906	1p green, Waterlow trial color plate proof, horiz. strip of 5, center proof inverted.	123TC	75.60
------	--	-------	-------

Aitutaki

1920	3p black and deep blue, large die proof on white wove paper, v. f.	31P1	35.60
	6p red-brown and slate, large die proof on white wove paper v. f.	32P1	32.20

Penrhyn Island

1920	3p black and red, large die proof on white wove paper, v. f.	28P1	21.00
------	---	------	-------

J. N. Sissons Ltd., Toronto, Ca., Sale of May 3, 4, 1961

Canada

1851	3p red, plate proof on India, horiz. pair, stamp No. 34-35 from Pane A, No. 35 shows re-entry, v. f.	1P3	62.00
	3p red, plate proof on India, block 4, v. f.	1P3	95.00
	3p black, trial color plate proof on India, block of 4 with horiz. "Specimen" in orange, v. f.	1TC3S	50.00
	3p red, plate proof on India, block of 4, stamps No. 24-25 and 34-35 from Pane A, showing major re-entry, doubling in "EE," "PE" and "3's" with horiz. "Specimen" in orange, v. f.	1P3S	65.00
	3p red, plate proof on India, block of 4, stamps No. 46-47 and 56-57 from Pane A, showing major re-entry, doubling in "THREE PENCE" and lower "3's" No. 56 shows pearl in border, with "Specimen" in orange, v. f.	1P3S	95.00
1852-57	6p blue-gray, Plate proof on India, with vert. "Specimen" in orange, v. f.	2P3S	14.50
1935	Silver Jubilees. 10c green, large die proof, v. f.	215P1	29.00
	10c green, another one, a little smaller in size, v. f.	215P1	26.00

1935	10c carmine, large die proof, v. f.....	223P1	26.00
	13c violet, large die essay, with leaves unfinished.....	224E	70.00
	20c scarlet, trial color large die proof, v. f.....	225TC1	29.00

New Brunswick

1860	5c Connell, dark brown, plate proof on India, with vert. "Specimen," v. f.	5E3S	16.00
------	---	------	-------

Nova Scotia

1860-63	5c blue, plate proof on thick wove paper, horiz. pair, v. f.....	10P5	18.00
---------	--	------	-------

Prince Edward Island

1862-72	2p jet-black, trial color plate proof on yellowish wove paper, block of 4, v. f.	5TC5	25.00
	2p a similar lot, v. f.	5TC5	26.00

Newfoundland

1898	1c carmine, plate proof on India, horiz. pair.....	79P3	15.00
	1c carmine, a similar lot	79P3	15.00
	2c orange, plate proof on India, vert. pair	81P3	16.00
1938	2c-7c, complete set, large unfinished die essays, in issued colors, v. f.	245-248E	90.00
	2c black, large die essay without shading in background, v. f. . .	235E	47.50
	3c carmine, large die essay, without shading in background, v. f.	246E	28.00

H. R. Harmer Ltd., London, Eng., Sale of Apr. 24-26, 1961**Mexico**

1895	1c-10c complete set, black, finished trial color proofs on wtmk. paper, gummed and perf.	242-256TC6	9.10
------	---	------------	------

Irwin Heiman Inc., New York, Sale of May 10-12, 1961**Salvador**

1946	40c ultramarine, large trial color die proof	C104aTC1	15.00
	60c carmine, large die proof	C104bP1	15.00

H. R. Harmer Ltd., London, Eng. Sale of May 15-16, 1961**Channel Islands, Jersey**

1940	German Occupation Essay comprising the "State of Jersey" arms and "Postage One Penny" in red and overprinted with Swastika and "1940" in black, a complete sheet of thirty (10x3) with interest- ing mss notes in margin. The sheet is clean on the surface, but thinned, creased and torn as a result of folding		196.00
------	---	--	--------

Great Britain

1953	Coronation 2½ p large (6 in. x 3½ ins.) hand painted essay in gray- black and white on card, similar design as the issued 1sh. 3p. value. The card is marked "Coronation Stamp No. 2 (rough sketch)" and signed "Edmund Dulac"	E313	123.20
------	---	------	--------

Robson Lowe Ltd., London, Eng. Sale of Mar. 19, 1961**United States, Confederate States**

1862-63	5c Jefferson Davis, De La Rue die essays (Cut down to stamp size) five essays of the head only and uncleared background in different stages of the die and two complete die proofs, one cracked (E4 and 4P2) also two progressive die essays, also cut down to stamp size, of the 1c John Calhoun, with indications as to corrections to be made		322.00
---------	---	--	--------

H. R. Harmer Ltd., London, Eng. Sale of June 12, 1961**"The E. Rennie Collection of Canada"****Bradbury, Wilkinson Plate Essays**

1p	Victoria Head, green plate essay on wove paper, v. f.	22E-A	35.00
1p	a similar essay, but in brown, v. f.	22E-A	32.20
1p	a similar essay, but in violet, v. f.	22E-A	30.80

	1p a similar essay, but in lilac, v. f.	22E-A	32.20
	1p a similar essay, but in black on card v. f.	22E-A	28.00
	6p Viking Head plate essay in brown v. f.	13E-A	58.80
	6p a similar essay, but in green v. f.	13E-A	61.60
	6p a similar essay, but in violet v. f.	13E-A	44.80
	1p Colony of Canada plate essay in brown v. f.	1aE-B	70.00
	1p a similar essay, but in Green v. f.	1aE-B	64.40
1851	3p black, trial color plate proof on India mounted on card, block of 4 v. f.	1TC3	72.80
	12p + 10c blue, trial color die proof from the compound die on bluish wove paper v. f.	3TC1 + 16TC1	308.00
	12p black, plate proof on India overprinted "Specimen" vert. in green. v. f.	3P3S	72.80
	12p black, plate proof on India mounted on card Overprinted "Specimen" vert. in carmine v. f.	3P3S	53.30
1857	½p lilac, trial color die proof on yellowish wove paper v. f. ...	8TC2	15.40
	½p rose, Plate proof on India, a block of 16 (4 x 4) overprinted "Specimen" in green, from upper right corner of sheet showing imprint v. f.	8P3S	98.00
	½p brown, trial color plate proof on India, overprinted "Specimen" vert. in red, block of 4, thin	3TC3S	32.20
	7 ½p red, Goodall small die essay of vignette with cross hatching v. f.	9E-Ag	175.00
1859	17c black, trial color plate proof on India, superb block of 4..	19TC3	117.60
1897	Maple Leaf		
	½c to 10c A complete set of large die proofs in issued colors, die sunk on cards, showing die Nos. and imprint. v. f.	66-73P1	588.00
1898-1902	3c carmine, large die proof on wove paper with die No. and imprint v. f.	78P1	42.00
1898	Map Stamp.		
	2c greenish-blue, a complete imperf. proof sheet of 100 on wove paper with full margins, showing plate No. 5 and "American Bank Note Co., Ottawa" imprint twice at top and twice at bottom of sheet, v. f.	85P5	980.00

Robson Lowe Ltd., London, Eng. Sale of May 3, 1961

Hong Kong.

1862	12c black, trial color essay on glazed card unfinished outside design and before the border was cut away	3E	21.00
------	---	----	-------

New Zealand.

1915-29	1 sh. red, plate proof, imperf. pair	159P5	39.20
---------	---	-------	-------

Seychelles.

1890-1900	2c red-brown, die II, trial color imperf. plate proof on gummed unwatermarked paper.	1TC5	20.30
	2c a similar trial color in red-brown & green	1TC5	20.30
	2c a similar trial color in red-brown & black	1TC5	20.30
	4c carmine, die I trial color imperf. plate proof on gummed unwatermarked paper	4TC5	22.40
	4c two shades of green, die II, trial color imperf. plate proof on gummed unwatermarked paper	4TC5	18.20
	13c a similar trial color in grey-blue & lilac	9TC5	22.40
	13c a similar trial color in blue-green & orange	9TC5	19.60
1893	3c purple & ultramarine, imperf. plate proof on ungummed and watermarked paper	3TC5	21.00
	3c a similar trial color in grey-black and rosine	3TC5	16.80
	3c a similar trial color in pale violet and green	3TC5	16.80
	3c a similar trial color in yellow-orange and rosine	3TC5	21.00
1897	1r imperf. plate proof in issued color on gummed and unwatermarked paper	19P5	25.20
	1r bright mauve and green, trial color imperf. plate proof on gummed unwatermarked paper	19TC5	22.40
	1r a similar trial color in yellow and deep violet	19TC5	16.80
	1r a similar trial color in olive-green and bluish green	19TC5	23.80
	1r a similar trial color in yellow-orange and deep red	19TC5	16.80

John A. Fox, New York, Jan. 18, 1961

1894 1c to 5. completes set, large die proof 247,250,253-62P1 85.00

H. R. Harmer, Inc., New York, Jan. 23, 4, 1961**Postage Dues**

1879 1c to 50c plate proofs on India, die sunk on card, Hybrid J1-7P3 10.50
 1c to 50c plate proofs on card, also 1c to 50c overprint, "Specimen"
 J1-7P4,J15SD-21SD 21.00
 1891-3 1c to 50c small die proofs on gray card backing J22-28P2 16.50

Playing Card

10c, A. Dougherty, blue proof on India, unlisted RU6P 6.00

Harmer, Rooke & Co., Inc. New York, Feb. 21, 1961

1870 3c green, Hor. blk. of 8, imprint at bot. on India 147P3 16.00
 1890 6c brown-red, Imperf. blk. of 4, Pl. No. 23, top 224 30.00

H. R. Harmer, Inc., New York, Feb. 27, 1961

1861 3c rose, large die proof, (52x54 mm.) on India 65P1 42.00
 1867 3c rose, essay of Music box grill, perfs cut in, ...79E-Ci 11.50
 3c black on yellow wove, (55x57 mm) die essay of grill in shield
 82E-Ab 10.50

Irwin Heiman, New York, Mar. 1, 1961**Essays for U. S. Postal Cards, 1886**

1c vermilion, 22 diff. colored cards, each inscribed in black "Essay
 1886" "Vermilion, Wades" 425.00

Vahan Mozian, Inc. New York, March 1, 2, 3, 1961

1847 5c Albany P. M. blue on bond, ...BR-XaE-C 25.00
 1851 3c blue, on bond, Franklin, ...33E-Cb 20.00
 3c green on card, ...33E-La 6.50
 3c brown on bond, ...33E-Mb 10.00
 3c black on bond, combination, ...33E-Lb,33E-Nb 25.00
 1861 1c blue, Original die essay, cut close 55E-AL 15.00
 8c black, Author unknown, only 2 known 57aE-b 44.00
 12c black, original, cut to shape, ...59EAp 14.00
 1c violet, coupon die essay (20x47 mm) 63E-Ba 35.00
 3c rose, Music box grill, Plate No. 52, ...79E-CH 9.50
 3c violet, Thorpe Patent No. 95,624, safety paper, ...83E-Cd 26.00
 1879 3c green, A. B. Harris Patent? 184E-Ec 7.00
 1851 3c claret, Plate 4R, prepared for use, from sheet sent to London for
 perforating machine bought in 1857, brush marks, ...11P 17.00
 1893 1c to 5. Columbians, large dieproofs, ...230P-245P1 310.00
 1c to 5. Columbians, small Die proofs, ...230P-245P2 90.00
 There are nearly 500 lots of U. S. essays and proofs in this sale.

H. R. Harmer, Inc., New York, March 13, 14, 15, 16, 1961

1847 5c 10c plate proofs on card 3P.4P4 20.00
 1861 1c to 90c, **First design**, plate proofs on India 55-62P3 70.00
 1c to 90c blks. of 4, overpr. "Specimen" part o. g. 63-72SB 87.50
 2c Black Jack, exper. paper, gum, imperf., blk. of 4 73P 31.00
 Same, B marginal blk. of 6, with impt. and Plate No. 30 at B. ..73P 250.00
 1873 1c blue, with exper. border in red, hor. blk. of 6 156P }
 2c brown, hor. blk. of 6, as above 157P } 200.00
 3c green, hor. blk. of 6, as above 158P }
 1c blue, on pink paper, imperf. ungummed 156P 42.00
 3c green, on pink paper, imperf. ungummed 158P 44.00
 1875 2c vermilion, blk. of 4, unsized paper. Exper. imperf. and gummed
 17SP 50.00

ATLANTA TRIAL COLORS

Complete Collection

Believed Unique!

We are pleased to offer intact what is believed to be the only existing complete collection of all **TRIAL COLOR PROOFS** issued for display at the **1881 International Cotton Exhibition in Atlanta, Georgia.** It contains 866 items neatly mounted in a leather album.

It contains the 1847, 1851, 1861, **1869 with the 48 different bi-colors**, and 1873 general issues. Also included are the Postage Due, Carriers, Departments with all 28 of the very rare **High Value State Bi-Colors**, and the Newspaper issues.

Total 1961 Cat. Value \$9,645.50

Est. Retail as Individual Sets \$9,000.00

Net Price \$8,000.00

If complete collection is unsold within 10 days, it will be broken down and individual sets offered. Inquiries and reservations for individual sets invited, subject to availability.
First Come, First Served.

Satisfaction or Immediate Refund.

Gladly Sent on Approval with References

Instalment Payment Terms If Desired

(No Interest or Carrying Charges)

JACK E. MOLESWORTH, INC.

APS 166 Beacon Street
SPA BOSTON 16, MASS.
CSA Phone: Copley 7-4682



Byam's *Egypt*

On Tuesday and Wednesday, October 24th and 25th, this fabulous collection will be offered for sale by auction. The sale commences with early and historical letters including a famous one written by Gordon from Massawa after his visit to Abyssinia, the Posta Europa, the Overland Mail ("*Care of Mr. Waghorn, Cossier*") and the Egyptian Government Post. The Foreign Consular Post Offices fill 182 lots and these are followed by ESSAYS, PROOFS and the issued stamps of the first (131 lots) and second (107 lots) issue.

On the second day the third (162 lots) and subsequent issues to 1922 will be offered. The last session comprises pictorial issues. Postage Dues and Officials, Covers demonstrating the Postal Rates and Cancellations, the Suez Canal, Airmails, Campaign Covers (including a letter written on his shirt by Slattin Pasha when a prisoner of the Mahdi and the envelope which contained Gordon's last letter) and Egyptian Post Offices in the Mediterranean seaports, the Red Sea area and El Sudan.

Much of the original information written by Dr. Byam is included in the catalogue which describes nearly a thousand lots, with over 200 illustrations (some thirty in color).

Catalogue \$3.....by Air \$4.50.

ROBSON LOWE LTD.

50 PALL MALL

LONDON, S. W. 1.

England

Cables: "Stamps, London, S. W. 1."

When replying to this advertisement please mention that you saw it in "The Essay-Proof Journal".

WANTED TO BUY

Proof bank notes — books — Engravings — vignettes of any bank note company.

Bureau of engraving books, vignettes etc.

Counterfeit detectors — Heath, Ormsby, etc.

Documents pertaining to banknote companies, engravers, etc.

Please forward your material, together with price.

If accepted we will promptly air mail check.

James Incorporated

James Building

105 West Main St., Louisville 2, Kentucky

JUniper 3-4851-2-3

WANTED**United States**

LARGE AND SMALL SIZE

Paper Money

Proof and Essay Notes in All Series.

Fractional Currency.

Confederate Paper Money and Bonds.

Broken Bank Notes, etc.

Encased Postage Stamps.

L. S. WERNER

1270 Broadway, Cor. 33rd St., Room 514

(LA 4-5669) New York 1, N. Y.

Member Professional Numismatic Guild

**You need
Essays and Proofs**
(Patronize the advertisers)

**The dealer you patronize
needs customers!**
Urge him to advertise in

The Essay-Proof Journal
(Rates on first page)

Back Numbers

of

**The Essay-Proof
Journal**

may be obtained from
the Secretary

KENNETH MINUSE
1236 Grand Concourse
New York 56, N. Y.

No complete sets are available, and many numbers are in short supply.

If you need back copies of any number, please communicate with the Secretary at once.

Perfect for

Essays and Proofs

Protective Mounts

Protective Mounts

are made of the material that preserves priceless and irreplaceable material in the Library of Congress.

Protective Mounts

come in various sizes that will hold any size of essay or proof. (Normally keyed to sizes for U. S. singles and blocks, as well as plate number blocks, they are easily adaptable to essays and proofs).

Protective Mounts

also come in 8½ inch widths by the foot for mounting sheets, for protecting album pages, etc.



*From your dealer
or department store
stamp department*



FREE SAMPLES

are available to you, plus a list of sizes, by writing to

Protective Mounts

525 S. Western Avenue
Los Angeles 5, Calif.



Protective Mounts

guard against discoloration

Protective Mounts

guard against dust and dirt

Protective Mounts

guard against hinge damage

Protective Mounts

guard against gum damage

Protective Mounts

guard against handling

Protective Mounts

guard against soiling

Protective Mounts

guard against creasing

Protective Mounts

guard against curling

Protective Mounts

guard against tearing

Protective Mounts

guard against torn perforations



PART II

of the incomparable

BRITISH WEST INDIES

Collection of the late

MAJ. T. CHARLTON HENRY, F. R. P. S. L.

Will be auctioned

in the late Fall of 1961

An outstanding array of wonderful Blocks and Rarities, unused and used, in pristine condition.

**Antigua — Bahamas — Barbados — Cayman Islands — Dominica —
Grenada — Jamaica — Montserrat — Nevis — St. Christopher —
St. Lucia — St. Vincent — Tobago — Trinidad — Turks Islands —
Virgin Islands.**

Catalogue now in preparation.

HARMER ROOKE & CO., Inc.

560 Fifth Ave. (at 46th), New York 36, N. Y.

International Auctioneers of Fine Stamps